

UNIVERSITY OF TASMANIA

**PROVISION FOR MUSIC EDUCATION IN THE PRIMARY
SCHOOL CURRICULUM: SCHOOL SOLUTIONS**

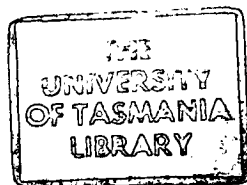
A DISSERTATION SUBMITTED TO
THE FACULTY OF EDUCATION
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF EDUCATION STUDIES

BY
CHRISTINE GORA Dip.Arts in Music; B.Ed.

HOBART, TASMANIA

NOVEMBER, 1995

Cent
Thesis
GORA
M.Ed Stud
Educ
1996



This is to verify that this dissertation contains no material which has been accepted for the award of any other higher degree or graduate diploma in any tertiary institution, and that, to the best of my knowledge and belief, this dissertation contains no material previously published or written by another person, except where due reference is made in the text of the dissertation.

Christine Gora

ACKNOWLEDGMENTS

I would like to thank all those teachers who have provided support and encouragement, and those, who with diminishing resources and ever increasing demands to provide quality music education, participated in this project through responding to the survey.

ABSTRACT

The developing trend towards common curricular frameworks for the arts disciplines is examined in the context of a discussion of the past and present educational, social and economic influences on the arts in Australia. The philosophical foundations underlying National and State curricula are explored in depth and the implications for music curriculum design and delivery in the primary school are established.

As curriculum ideals are not always evident in classroom practice, this research examines actual practice through the analysis of results from a survey questionnaire distributed to primary school specialist music teachers in the Hartz district in southern Tasmania. Changes affecting human and physical resourcing levels, and as a consequence timetabling and programs, are examined. The extent to which current music documents and arts frameworks influence actual programs is ascertained. The nature of the curriculum choices being made and individual school solutions, are analysed.

While a music education for all children forms the foundation of many curricular ideals this research will seek to establish the extent to which equity of provision has been achieved. Movements towards a user-pays system and the widening gulf between policy and practice are shown as the inevitable result of rationalisation philosophies. Therefore despite current policy emphases on "music for all" a relationship is shown between the range and type of school solutions for the provision of music education and the school's socio-economic status, location and size. All of these have access and equity implications for music teaching.

TABLE OF CONTENTS

ACKNOWLEDGMENTS	iii
ABSTRACT	iv
TABLE OF CONTENTS	v
LIST OF TABLES	x
INTRODUCTION	1
Overview of the Dissertation	2
CHAPTER 1: THE ARTS IN EDUCATION - A POLICY PERSPECTIVE ...	4
A developing arts aesthetic	4
A generic arts community	5
Australian policy	7
Economic and social trends and the arts	11
The arts in society	13
The Arts in Education	14
The arts in the school curriculum	18
Teachers' concerns about the arts and curricular developments	20
CHAPTER 2: MUSIC IN THE SCHOOL CURRICULUM	22
A justification of music in the school curriculum - some differing views	22
Music and the arts - the unique nature of music	26
Reconciling differing viewpoints	29
Equitable provision for music education	35
The importance of the teacher rather than the method	38
CHAPTER 3: MUSIC TEACHING - SPECIALISTS OR GENERALISTS? ..	39
CHAPTER 4: PSYCHOLOGICAL THEORIES OF THE LEARNER AND LEARNING IN THE ARTS	46
The learner in the Arts	46
Creativity, divergent and critical thinking	47

Testing the hypothesis	171
Additional questions: number 1	175
Utilisation and timetabling	175
Additional questions: number 2	183
School funding of specialist staff	183
Additional programs	185
Summary	189
 CHAPTER 10: CONCLUSIONS	 194
A short summary of the research process	194
Research goals	195
The literature review - a summary	196
Analysis of curriculum documents - outcomes	200
Analysis of the questionnaire/survey - outcomes	202
 BIBLIOGRAPHY:	 206
 APPENDICES:	 225
APPENDIX 1	225
APPENDIX 2	226
APPENDIX 3	238
APPENDIX 4	240
APPENDIX 5	241
APPENDIX 6	242
APPENDIX 7	243
APPENDIX 8	249
APPENDIX 9	251
APPENDIX 10	258
 ABBREVIATIONS:	
ASME	Australian Society for Music Education
DES	Department of Education and Science
CURASS	Curriculum Assessment Committee
DEA	Department of Education and the Arts (Tas)
FTE	Full time equivalent
MANA	Music Advisers' National Association
NAAS	National Arts in Australian Schools
OCTF	Our Children: The Future
SETF	Secondary Education: The Future
TAAE	Tasmanian Association of Arts Educators
SMEAC	Senior Music Educators Association Conference

Cognitive/developmental theories	49
Piaget (1896-1980)	49
Criticism of Piaget	51
Howard Gardner	52
Smith's stages of aesthetic learning	56
Implications for the educator and for curricular development	56
Music education for all children	62
Key issues raised by the literature review	63
 CHAPTER 5: METHODOLOGY	64
Key issues raised by literature review	63
Theoretical basis for the empirical research	64
Main forms of analysis	65
Conduct of the teacher survey - in context	66
Designing the survey	67
Hypothesis	68
Selection of sample	69
Design of the questionnaire	70
Pre-survey trial of questionnaire	70
Schools and teachers covered by the survey and response rate	71
Background information on the sample schools (courtesy of the Department of Education and the Arts)	71
 CHAPTER 6: AUSTRALIAN ARTS CURRICULA: AN ANALYSIS	73
Arts curricula frameworks and guide-lines	73
An analysis of The Arts Framework P-10 (Ministry of Education, Victoria, 1987)	75
Music in the Classroom (Tasmania, 1990)-an overview	82
A Critique and analysis of Curriculum Framework K-12 (Tasmania, 1993)	86
Background to the Arts Statement	90
National Curriculum Statement and Profile - Analysis	93
A general critique - parts 1 and 2	95
Part 3	99

The June 93 Profile	100
Implications of curricular changes for classroom implementation	103
Development of an alternative music curriculum	108

CHAPTER 7: FINDINGS: PROVISION OF SPECIALIST MUSIC

TEACHERS IN DIFFERENT SCHOOLS - DEPARTMENTAL DATA	110
Background information	110
Socio-economic status	122
School choice and specialist staffing	124
Summary of findings	126

CHAPTER 8: ANALYSIS OF THE SURVEY FINDINGS-SOME KEY

THEMES IN CURRICULUM PROVISION	128
Scope of the questionnaire	128
The research questions	129
Identification of schools	130
Gender and age of teachers	131
Teacher qualifications	131
Employment status of teachers	132
Full time teaching equivalent (FTE) for each school	133
Change in hours	133
Funding for music programs	134
Decision making processes	135
Number of classes in the school compared with classes receiving specialist music teaching	137
Teaching time for class music programs	140
Perceived adequacy or inadequacy of class teaching time	142
Instrumental groups	143
Perceived adequacy/inadequacy of instrumental teaching time	145
Choral groups	147
Perceived adequacy/inadequacy of choir time	147
Continuity	149
Effects on programs	149
Sufficiency of physical and human resources	150

Additional music programs	152
Extra-curricular activities	153
Content effectiveness	154
Program Balance	155
Ideal programs	156
Teachers' suggestions	157
Familiarity with curriculum documents	160
Influence of documents	160

CHAPTER 9: ANALYSIS OF FINDINGS: ANSWERING THE KEY

QUESTIONS AND TESTING THE HYPOTHESIS	163
1. Are there school differences in provision of specialist music education?	163
2. Are there any differences in the provision of music programs between the early childhood years and middle and upper primary school?	163
3. Is the development of students' creative processes given as much emphasis as other aspects and if not, why not ?	165
4. What is the current status of provision for instrumental and/or choral programs conducted by specialist teachers and are there school differences? ...	165
5. What is the extent of involvement in extra-curricular performances for select groups of children and are there school differences?	166
6. To what extent are unqualified teachers being used to teach music in primary schools and does this differ by school?	167
7. To what extent do current curricular ideals and trends influence primary school music teachers' programs and is this related to the location or socio-economic status of the school?	168
8. Is there continuity of provision of specialist teachers and programs from year to year?	169
9. Are schools developing individual resourcing solutions for the provision of music education?	170

LIST OF TABLES

Table 1: Number of schools in Tasmania by district and type Of school, August 1993	114
Table 2: Number of students in Tasmania by district and Type of School August 1993	115
Table 3: Enrolment & classification by subtype (i.e. urban, suburban, rural) of primary, district high schools & unlinked kindergartens, Hartz District, August 1993. ..	116
Table 4: Numbers of schools in each subtype, according to size of enrloments, Hartz District, August 1993	117
Table 5: Hartz District school staffing quota & music staffing allocation	118
Table 6: Percentage of total school staffing for music from lowest to highest according to school type	120
Table 7: Percentage of total school staffing for music from lowet to highest according to school size	121
Table 8: SES figures for sample schools, Hartz District .	123
Table 9: Division of schools into high, mdedium and low SES categories	124
Table 10: Summary of school tpe and SES categories	124
Table 11: Percentage of music staffing according to SES & size & type categories	125
Table 12: Gender and age of teachers	131
Table 13: Teacher qualifications	132
Table 14: Employment details	132
Table 15: Percentage of teaching funded	133
Table 16: Table 16 Music allocation decisions	134
Table 17: Involvement of music teachers in decisions	135
Table 18: Who makes timetabling decisions?	136
Table 19: Classes taught according to school district ...	137
Table 20: Classes taught according to school type	138
Table 21: Classes taught according to school size	138
Table 22: Individual class teaching times (numbers of responses)	140

Table 23: Adequate/inadequate class teaching time: responses according to school type	141
Table 24a: Numbers teaching instrumental groups	143
Table 24b: Instrumental grades	143
Table 24c: Size of smallest instrumental groups	144
Table 24d: Size of largest instrumental groups	144
Table 25: Perceived adequacy/inadequacy of instrumental teaching time compared with the average time	145
Table 26: Perceived adequacy/inadequacy of instrumental teaching time according to school type	145
Table 27: Number of choirs, listed according to grades involved	146
Table 28: Perceived adequacy/inadequacy of choir teaching time compared with the average time	148
Table 29: Perceived adequacy/inadequacy of choir time according to school type	148
Table 30: Teacher satisfaction with physical resources according to school type	151
Table 31: Sufficiency of current resourcing (including human) according to school type	151
Table 32: Additional music programs	152
Table 33: Aspects given the greatest/least emphasis	156
Table 34: Teachers' perceptions of familiarity with curriculum documents	160
Table 35: Influence of documents according to school type	161
Table 36: Influence of documents according to SES of schools	161
Table 37: Summary of school type and SES categories	171
Table 38: Percentage of music staffing according to SES & size & type categories	173
Table 39: Adequacy/inadequacy of class teaching time & school type	175
Table 40: Adequacy/inadequacy of class teaching time & school size	176
Table 41: Adequacy/inadequacy of class teaching time & SES	176

Table 42: Adequacy/inadequacy of instrumental teaching & school type	177
Table 43: Adequacy/inadequacy of instrumental teaching & school size	177
Table 44: Adequacy/inadequacy of instrumental teaching & SES	178
Table 45: Below average instrumental teaching time, school type & SES categories	178
Table 46: Adequacy/inadequacy of choir time & school type	179
Table 47: Adequacy/inadequacy of choir time & school size	179
Table 48: Adequacy/inadequacy of choir time & SES	180
Table 49: Below average choir teaching time & SES categories	181
Table 50: SES categories of schools where kinder not taught	181
Table 51: Size of schools where kinder not taught	182
Table 52: SES & size categories of schools funding music teachers	184
Table 53: Itinerant instrumental programs & SES	185
Table 54: Itinerant instrumental programs & school size	186
Table 55: Music programs by class teachers & other staff and SES	186
Table 56: Music programs by class teachers & other staff and school size	187
Table 57: Private music programs & SES	188

INTRODUCTION

This dissertation is specifically concerned with theories and policies of current provision for music education in the primary school curriculum and the implications for actual classroom teaching and learning in a sample of primary schools in Tasmania. Changes taking place in the present climate of diminishing resources, and trends towards common curricular frameworks for each of the arts disciplines (as in both national and state curricula), are examined through literary and documentary reviews and a small exploratory survey.

Within the literature and document reviews the National Curriculum Statement and Profile for the Arts will be examined in the context of selected developments in music and arts curricula from Australian States. A sample of past and present educational philosophies that have influenced the trend towards common curricular frameworks for the arts disciplines will be analysed, within this context.

Curriculum ideals are not always evident in practice in the primary schools and a major thrust of this dissertation will also be to establish the differences between the ideals (as expressed for example in the National Arts Statement and Profile) and current practice in a pilot study of some Tasmanian primary schools.

In order to explore teacher reactions at the school level the second section of this dissertation, closely related to the first, will therefore focus on an analysis of results from a survey questionnaire distributed to specialist teachers in primary schools from the Hartz district in southern Tasmania. This questionnaire

ascertains current provision for music education in these schools, changes affecting human and physical resourcing levels, and as a consequence timetabling and programs. In brief, the survey questionnaire seeks to establish the choices being made in resourcing and timetabling music programs and the nature of individual school solutions for providing these music programs. Differences in school provision relating to urban and rural locations and socio-economic status are examined.

As well as effects on student outcomes, the underlying values and beliefs of music teachers that have shaped both policy and practice will be examined. Music teachers' degree of familiarity with, and level of acceptance of, the views espoused in current curricular trends will be examined. This dissertation will therefore explore not only what are the differences between policy and practice, but also the underlying philosophical views of the latest curricular developments and why schools have arrived at their individual solutions. As Barrett reminds us " it is not uncommon to discover a conceptual conflict between the philosophy espoused and the practices advocated." (Barrett, 1993, 61)

Overview of the Dissertation

The research will begin in Chapter 1 with an examination of the educational, social and economic context of arts curricular development. The development of the understanding of aesthetic awareness and the view of the arts as a generic community will be examined as the context of National Curricula both in Australia and Britain. The literature concerning the place of the arts within the school curriculum and the rationale for music education will be reviewed in Chapter 2. The different methods and approaches to music in the curriculum will be discussed together with an examination of the role of the

generalist classroom teacher and the specialist music teacher in Chapter 3.

Psychological theories of learning in the arts and child development as found in the literature will be examined in Chapter 4, as well as the role of the arts in the development of creativity, divergent and critical thinking. Some of the implications for the development of music curricula will be presented.

Chapter 5 outlines the methodology used in the dissertation, including the underlying rationale, theoretical basis and forms of analysis. Key issues raised by the literature review, hypothesis to be tested and associated questions are presented, and the design of the questionnaire survey is discussed. The ways in which the literature review and curriculum document analysis relate to the empirical research survey are explained.

An overview of three curriculum documents from Victoria and Tasmania will be presented in Chapter 6 along with a critique of the June 1993 National Curriculum Statement and Profile for the Arts. The implications and effects on primary music education of these documents will be discussed.

The current levels of provision and practice of music education in some Tasmanian primary schools will be ascertained through official Department of Education and the Arts statistics and an exploratory questionnaire survey of Hartz district specialist music teachers. Findings from analysis of data from these sources will be presented in Chapters 7 and 8. Conclusions drawn in relation to key questions and the testing of the hypothesis and associated questions are discussed in Chapter 9.

CHAPTER 1

THE ARTS IN EDUCATION - A POLICY PERSPECTIVE

A developing arts aesthetic

Defined last century as the "philosophy of the beautiful", the word *aesthetic* derives from the Greek root *aesthetikos* meaning "pertaining to sense perception". The modern term *aesthetics* was used by the German philosopher Alexander Baumgarten in 1744 and meant "science of the beautiful". Today there are a whole range of meanings to do with taste, judgement, elegance and beauty. Any of these alone are inadequate, however sensibility, or knowing through the senses is basic to the meaning of aesthetic. The essentially Kantian view of aesthetic as a distinct category of understanding and achievement is upheld by the Gulbenkian Report (1982, 20) and Abbs (in Smith & Simpson 1991, 245). Abbs defines aesthetic intelligence (1991 b, 7):

The aesthetic denotes a mode of response inherent in human life which operates through the senses and the feelings and constitutes a form of intelligence comparable to, though different from, other forms of intelligence, such as the mode of logical deduction.

While there are many advantages for students of the arts (e.g. work and leisure opportunities, development of cognitive, language, personal and social skills etc.), the major benefits are primarily aesthetic. The development of aesthetic awareness is not adequately provided through other curriculum areas:

The implication for schools is that they must devote a considerable proportion of their time and resources to the arts at all levels; the goal being to enable students to experience a broad range of arts experiences in a regular, planned and coordinated way. (*The Arts Framework P-10*, 1987, 10)

A generic arts community

A common philosophy for the arts, which gave individual study of art, drama, dance, music literature and film was presented in 1953 by the philosopher Suzanne Langer in *Feeling and Form*. In the educational context, the conception of "a common arts community" (Abbs, 1991, 12) was first presented by Britton (1963) in *The Arts in Education*. In educational history in Britain, although there have been some curricular linkages (dance with physical education, literature with the humanities for example),

music and the visual arts, in contrast, established themselves early on as autonomous arts disciplines but were seldom envisaged as part of any larger aesthetic enterprise. (Abbs, 1991 c, 12)

In 1982, The Gulbenkian Foundation project *The Arts in Schools* formulated a common philosophy and practice, emphasising the indispensable place of the arts in a balanced and complete curriculum. Interestingly, while the Gulbenkian Report suggested schools provide a balance of art, music, literature, dance, drama and movement (1982, 26), the British National Curriculum includes only music and art as foundation subjects. Stubbs (1990, 231) rightly questions whether music and art should be the only arts subjects recognised in the foundation. In contrast, and in the view of Stowasser (1993, 15), ominously different, the Australian National Curriculum has not mandated music as a separate subject but as one of five strands: Art and Design, Dance, Drama, Media and Music.

Whereas in the past the arts were considered in isolation from each other, recently there are, according to Abbs (1991c, 12) moves towards the reconceptualisation of the arts as related disciplines or a "generic

community". This philosophy of the generic community of the arts began with the British project, *Arts and the Adolescent* set up in 1968, directed by Robert Witkin (*Intelligence and Feeling*, 1974) and Malcolm Ross. The view of the arts as a generic curriculum area like the sciences, was recommended in Britain in 1989 in response to the DES (1987).

According to Abbs (1991c, 13), the arts were brought together for the first time with "the informing notion of a common epistemology". While this contributed greatly to the establishment of the arts as a family, due to obscurity and some ambiguity, ironically they were deprived of their intrinsic content (Abbs, 1991c, 15).

A further contribution to the idea of the arts as a generic community, began in 1987 with the Falmer press Library on Aesthetic Education. The series aims to provide a definition and defence, at both the theoretical and practical level, of a comprehensive aesthetic for the teaching of the arts. Broad historical and philosophical frameworks are given for the understanding of the arts in education. Although the different arts areas are treated as distinct in their own right, common areas are discussed.

Underlying the view of the arts as a generic community is the notion of an "aesthetic field" or art-making process. The term "aesthetic field" was first used in an educational context in *Living Powers: the Arts in Education* (Abbs 1987). The word "field" has been borrowed from quantum mechanics and is used as a suggestive metaphor to describe the highly complex "web of energy" (Abbs, 1991, 247) linking artist, audience and culture. As well as being concerned with "the nature of the symbolic system in which all art is made" (Abbs, 1991, 4

- a similar idea to T.S. Eliot's notion of "simultaneous order" in *Tradition and Individual Talent*, 1917, 14), the term denotes four successive stages in the art-making process: making, presenting, responding and evaluating. Most importantly

These stages are seen to be equally applicable across all the arts and to be one mark of their unity. (Abbs, 1991a, 4)

In contrast to the current educational discourse, the British National Curriculum initiative, introduced in 1988, has emphasised the fragmentation of the arts, isolating them into unequal and competing parts. This has largely been the result of the political influences on curriculum development reported by Swanwick (1994, 54-60). Abbs concludes (1991c, 16):

For the time being the National Curriculum has made structurally difficult, if not impossible, the realization of a unified arts curriculum based on the idea of the generic community.

Australian policy

An Australian Government document of some influence in its time was the Report of the Task Force on Education and the Arts, *Action: Education and the Arts*. The Task Force was established in 1983 by the Minister for Education and Youth Affairs and the Report (published 1985) was based on the notion of the arts as having a vital role in individual and social development, and in the maintenance of an independent national culture (1985, 1).

Knowledge and participation in the arts by young Australians were considered essential for the nation's future. The recommendations were founded on a commitment to the view that the arts have equitable provision and distribution. The Report was concerned that the arts be

available to marginalised groups such as aborigines, migrants, the disabled the unemployed and the geographically isolated. The Task Force acknowledged the inadequate support that arts education had been given in the past even though " ...Artistic endeavour is fundamental to the development of a creative and productive nation. " (*Action: Education and the Arts, 1985, vii*)

The Task Force recognised that " the arts collectively occupy too precarious a position in terms of curriculum offerings available in schools." (1985, 22). However, the arts were now viewed as a means of revitalising both the formal education system and Australian culture generally. The Report recommended that the objectives be achieved by 1988 and consolidated by the end of the decade. Specific features of contemporary Australian society were identified by the Task Force as underlying the need for urgent and immediate action. These were:

- constraints and pressures in education
- structural unemployment
- rapid cultural change
- increased community participation and involvement
- increasing recognition of the value of Australian artists in articulating Australian culture

A number of general educational issues were noted as seriously affecting the development of the arts in education. These were:

- low participation rate beyond the period of compulsory schooling
- failure of school curricula to meet the needs of young people

- evidence that many able students do not proceed onto tertiary studies
- inadequate facilities for the arts in educational institutions
- inadequate teacher education in the arts

The Task Force not only recognised historical reasons for the seriously imbalanced school curriculum in terms of arts provision, but also community misconceptions that the arts fail to contribute to the intellectual development of children:

A major constraint on the development of a more balanced and inclusive common curriculum which includes the arts as a fundamental area of human learning, is this lingering misconception that the arts are some kind of luxury. (1985,2)

The Task Force upheld the view that unemployment is dramatically changing the nature of our society, leading to appalling waste of people's lives.

The arts and education can significantly contribute to counteracting the alienation and anxiety of those who are unemployed. (1985, 2)

The Report stressed the opportunities available through the arts for "regaining a sense of self and self-esteem and for earning a living through creative activity" (1985, 2). Recognition was given to the fact of the arts as "a rapidly developing labour intensive industry" (1985, 2).

Australian attitudes and lifestyles are undergoing rapid and significant cultural change through technological advances, the media and people from other cultures. The Report viewed artistic endeavours as promoting adaptability and flexibility towards new ideas and beliefs. In many areas it is no longer remote

officials or practitioners that have exclusive control. Increased collaboration and community involvement are valued and encouraged within the arts.

The Report emphasises the value of Australian artists and a hunger for the articulation of Australian culture was perceived. The resurgence of interest and activity was seen as deepening the cultural understanding of ourselves in the past, present and future.

The following objectives were recommended by the Task Force:

- *Access*- every young person should have access to experiences in the arts
- *Participation*- every young person should actively experience a range of art forms to at least the end of mid-secondary schooling
- *Confidence and commitment*- every young person should be encouraged to develop and retain enthusiasm for continued involvement in the arts as part of their lives
- *Excellence*- every young person should be encouraged to extend the quality and range of their participation in the arts and surpass their own previous best efforts.

The questions that now should be considered are:

1. To what extent have the 1985 objectives been achieved?
2. Has the situation changed either economically, socially or politically since the Report?
3. Does the current Australian context differ from the international scene?

Economic and social trends and the arts

In July 1992, the Commonwealth Government appointed a panel of eminent Australians to advise on the formulation

or a Commonwealth cultural policy. The document *Creative Nation* (October, 1994) owes much to the work of the 1992 panel. This document contains a charter of "Cultural Rights" (1994, 2) prepared by the Cultural Policy Advisory Panel that guarantees all Australians:

- the right to an education that develops individual creativity and appreciation of the creativity of others
- the right of access to our intellectual and cultural heritage
- the right to new intellectual and artistic works; and
- the right to community participation in cultural and intellectual life.

In the preamble of the document (1994, 1) it is stated that "the most highly developed and imaginative aspects of our culture are the arts and sciences which are fed back to the community by the most talented individuals." In the same preamble the dilemma is expressed between the Australian notion of egalitarianism and fair play and the encouragement and honouring "of the talented few at the expense of the many..." It is also expressed that this dilemma puts at risk concepts of quality and excellence (1994, 2). This dilemma has always been at the heart of music education where the notion of a general music education for all children rests side by side with the promotion of talented performers. Equity of provision in school music education has always been of fundamental concern.

The arts are sometimes dealt with in a fragmentary way and treated as being of low status, and of marginal consideration in curricular reform movements, particularly those calling for a return to basics (McLeod, 1991, 1). The "no frills" mentality as recorded

by Davidson (1993, 17 & 1993, 35), perceives current schooling problems to be caused by the proliferation of subjects offered. This has led to the exclusion of the arts from the curriculum in the United States. Similar attitudes are spreading with one Canadian province piloting a new teacher education program for elementary and middle school which trains teachers across all four disciplines (i.e. visual arts, drama, dance and music). The result of this is no specialist teachers and no music performance groups in either elementary or middle school programs. Music in particular has been viewed as an alternative for those unable to cope with the intellectual demands of other disciplines: the "soft option for thickoes" (Metcalf, 1987, 114).

In recent years there have been a number of significant economic and social changes which have impinged on schooling. Declining economic growth, the recession, and growing unemployment have spurred an economic rationalism stressing technical efficiency and control. Narrow, utilitarian notions of the purposes of schooling are often the dominant view, and are, according to Abbs (1987, 209) founded on materialism:

We have to decide, as a nation, what we believe education is for. The signs, at the moment, are that we believe it to be about training for the materialistic society. On such a premise, the arts in schools have no choice but to wither and die.

In this country, all areas of teaching are now being affected by the education and training reform processes as expressed in the Mayer Committee Reports (Beazley, 1993, 5). National goals of economic development, calls for accountability, and the pushes towards education for vocation, rather than more general education, are regarded as providing the solutions for social and

economic ills. The arts therefore have often been excluded in the curriculum due to the misconception that they do not lead directly to jobs. It is interesting that the Mayer report *Employment-Related Key Competencies For Post Compulsory Education and Training* (1992) although identifying seven Key Areas of Competence made no reference to the arts, or aesthetic, or creative abilities. What place then do the arts have in society?

The arts in society

The arts form a basic part of all human societies. As symbol systems the arts form ways of explanation, understanding, and communication. The arts, like languages, allow us to make sense of, and give expression to our perceptual experiences of the world. The arts can also be understood in terms of social and cultural theory. Some key aspects of this orientation are outlined in *A Statement on the Arts for Australian Schools*, (Curriculum Corporation, 1994, 4-5):

- the arts are experienced in a wide range of forms and contexts which play a central role in shaping cultural and social identity.
- the arts provide a powerful means of constructing and reinforcing social, cultural and religious values.
- the arts evolve within particular social and cultural contexts which vary both historically and within different contemporary cultural groups.
- the arts are constructions of reality that provide a form of communication that carries values and evokes response in others.
- never neutral, the arts preserve and maintain tradition while also being dynamic agents of social change.

Although philosophical questions concerning the nature of art have been debatable for thousands of years, there are some generally acknowledged characteristics. (Ministry of Education Victoria, *Arts Framework: P-10*, 1987, 9):

- the arts are part of life and culture, present in all societies in a variety of forms (e.g. symbol, tribal dance, ritual mask, opera, play, etc.)
- the arts provide pleasure, enjoyment, insight and awareness, and a sense of community.
- the arts provide opportunities for exploring feelings and expressing ideas in readily communicable ways, not possible in other forms.
- the arts are a means of developing and establishing cultural identity.
- the arts help us to appreciate the artistic expressions of other peoples.
- the arts are used as a means of preserving and breaking tradition.
- the arts provide unique ways of knowing, thinking, seeing ourselves and the world.
- the arts develop aesthetic awareness and perception.

Understanding the nature of the arts provides us with insight as to why they are essential in the education of all students.

The Arts in Education

Livermore (1990) in *Arts Education in Australia: Survival in the 90's* provides some evidence that indicates that the Task Force objectives have not been achieved to any great extent. She believes that although the foundations of universal access and active participation for all children are implicit in the

endeavours of arts advocates, the general community remains unconvinced. This is evidenced by the way society equates the arts with entertainment and perceives the artist as a special being set apart by his talent and training (1990, 4). The vast majority of people are onlookers rather than participants. Some recent trends in the arts education have done little to promote the acceptance of the arts as an integral part of the basic curriculum. In sum these are (Livermore, 1990, 5):

1. Entrepreneurism

The entrepreneurial demands of essentially extra-curricular activities in order to maintain a high community profile (e.g. concerts, tours etc) have overshadowed education programmes in the classroom with the result of alarmingly declining numbers in elective classes.

2. Elitism

The undue focus on the selection of talented students for accelerated programmes, excluding the vast majority, reinforces notions of the arts requiring special talent and training, and denies the value of participation in a general arts education by all students.

3. Intellectualism

The cognitive aspects of arts learning have often been emphasised in an attempt to claim equal partnership in a core curriculum. High intellectual content and inappropriate assessment procedures have made the arts unattractive and often irrelevant to potential students.

4. Outside specialists

The contribution of teachers in schools has been devalued through an increased use of outside specialists, often with no teacher training.

Livermore calls for a restructuring of arts education. Although governments must still be responsible for supporting and maintaining staffing and resourcing,

advocacy campaigns must go beyond the political and target the community with the aim of raising general awareness of the arts as an integral part of daily life. Livermore's plan (1990, 6) involves the following:

1. **Demystification**
Regardless of previous ability or experience everyone should be encouraged to become involved with the arts.
2. **Simplification**
Arts curricula must be relevant to the general student population.
3. **Activation**
Active participation rather than spectatorship needs to be encouraged.
4. **Programming**
Flexibility in organising timetables. In the primary school years arts experiences should be integrated into all areas of learning.
5. **Focus**
The arts should enrich everyday school life, and special events can bring school and wider community together.
6. **Teachers for the arts**
Teaching styles must be flexible enough to cater for a wide range of student involvement. Trained teachers with arts specialisations, and pre-service training for all teachers are needed.

The rationale for the inclusion of the arts in the general education of the child centres on the significant contribution they make to the overall development of the person. The Gulbenkian Report (1982, 18-20) claimed that the arts exemplify a distinct area of human experience: the creative and the aesthetic. Developing the notion that human rationality consists of a number of forms or modes of understanding and communication through which we interpret, make sense of ourselves, of others and of the

world, the Report argues that not to involve children in the arts is to fail to educate them as fully developed, intelligent and feeling human beings. The Gulbenkian Report identified six main areas in which the arts make "vital contributions to children's education" (1982, 10). These are summarised:

1. In developing the full variety of human intelligence.
2. In developing the ability for creative thought and action.
3. In the education of feeling and sensibility.
4. In the exploration of values.
5. In understanding cultural change and differences.
6. In developing physical and perceptual skills.

The arts have found place in the school curriculum through a mixture of pedagogical and cultural reasons. The pedagogical reasons have not only emphasised the shaping of the intellect, but importantly the wide range of learning styles and opportunities for expression catered for by the arts (Hannan, 1985, 45). Cultural reasons have not only centred on the importance of the arts for the continuation and growth of cultural identity but also on the fundamental place the arts have in daily life. The importance of the arts in the total education of the child is recognised.

The arts are more than entertainment and decoration. They are a vital force by which we are made aware of truths. (Paynter, 1972, 13)

Broudy (1990, 25) argues for a place for the arts in general education on the grounds that there exists a form of aesthetic literacy that can be taught and learned by the whole school population.

Stubbs (1990, 232-235) presents the case for a balanced arts curriculum, one that is part of the core and an equal partner with the rest of the curriculum. He believes ways must be found to relate the arts, although he admits attempts at arts integration have not been successful. He also claims that although there is common ground within the creative process there is little evidence supporting the idea of transferability of skills across the arts forms.

Fox (1984,12), writing about the importance of drama, claims that the greatest advantage for children is the opportunity to be successful. This is especially so for children who fail in other areas such as reading or maths. For teachers, the greatest advantage is gaining "a completely new perspective on each child".

The arts in the school curriculum

Although the minimally defined core curriculum has now been replaced with a more inclusive concept of a common curriculum, rapidly diminishing resources for schools have led to competition between curriculum areas as well as between individual arts forms. The possibility of providing a universal curriculum incorporating the three precepts regarded as hallmarks of the arts, namely change, creativity and new ways of thinking is now open to question (Lawrence, 1985, 17).

The individual arts (defined in *A Statement on the Arts for Australian Schools*, 1994, as music, art and design, dance, drama and the media) have not always been conceived as forming a single community within the curriculum:

The arts are not one subject able to be timetabled as "the arts". Each art form is an intellectual discipline with a distinctive history and body of knowledge of its own, justifying its status as a separate subject in the curriculum. (Kennedy & Smith, 1985, 19)

The development of a common language describing similar aesthetic processes and purposes has been gaining momentum since the influential 1982 report of the Gulbenkian Foundation: *The Arts in Schools*.

In Australia the trend has reached a culmination with the appearance of *A Statement on the arts for Australian schools* (1994) and *The arts - a curriculum Profile for Australian Schools*, (1994) which provide a common language framework for each of the arts disciplines. The movement towards emphasis on the arts rather than individual subject areas can be seen in the Tasmanian Department of Education and the Arts where subject officers for the individual arts subjects such as music have now been replaced with one principal education officer for the arts. The trend to centralisation or outside management is often in conflict with devolution movements and the increased autonomy of the self-managing school based on the user-pays principle. The conflict can be seen readily with movements in Tasmania towards individual schools paying for specialist teachers rather than the Education Department. The conflict is also highlighted in The National Curriculum developments and the emphasis on tightly specified outcomes. These tensions are considered by some to be a conflict between democracy and bureaucracy (Chapman & Dunstan 1990) and others as a move away from " ... an egalitarian individualist rationale for education and into a corporatist rationale..." (Collins, 1992, 44).

Teachers' concerns about the arts and curricular developments

In Australia, for some time now, before and since the release of the National Curriculum Statements and Profiles, teachers have voiced concern about the lack of consultation, and the common language format for describing all the arts. As well, in 1994, in preparation for submission to the Senate Enquiry into Arts Education, Tasmanian arts educators through the association TAAE (Tasmanian Association of Arts Educators) voiced a number of concerns about arts education. The problems perceived by TAAE are:

- untrained teachers
- subjects not taught in all schools
- lack of continuity from year to year
- lack of ongoing professional development
- lack of support from consultants/anyone not in the classroom
- inadequate facilities, equipment, teaching spaces
- no k-8 curriculum or continuity
- lack of technology in Arts areas
- state priorities set away from the Arts
- uneven support between districts and regions
- lack of arts trained people in administration positions from Principal upwards
- primary school specialists used to provide time off class relief for classroom teachers (lack of status - not treated as real teachers, just as fill-ins)
- trivialisation of Arts through use of Arts products (performances, paintings etc.) for school PR
- lack of Arts research - the Arts are essentially qualitative

In analysing the National Curriculum Statement and Profiles in the Arts the following questions will be considered:

- Why do we need a common framework for all the arts?
- Is it possible to maintain the integrity of each of the arts forms within a common framework?
- Do the Frameworks provided by the National and State Curriculum writers work equally well across each of the arts disciplines?
- Will the teaching and learning of music be improved by the replacement of the now universally accepted framework of *listening, creating, performing* with *making/creating/presenting; aesthetics and criticism; past and present contexts*?

Now that the role of the arts in education has been examined the justification for music education in particular will now be explored with regard to both Australian and international perspectives.

CHAPTER 2

MUSIC IN THE SCHOOL CURRICULUM

A justification of music in the school curriculum - some differing views

The view of music education as aesthetic education is a prevalent view in both the United States and the United Kingdom and is notable in the work of Reimer (1970, 1989), Reimer & Smith (1992), Abbs (1987, 1991), Pateman (1991), and Smith & Simpson (1991). This view expounds an intrinsic rationale for music education that has at its basis the belief that "... the essential nature and value of music education are determined by the nature and value of the art of music" (Reimer 1989, 1). The Australian trend as identified by Temmerman in her examination of five State curriculum documents has found considerable emphasis on extrinsic justifications for music education (1991, 156). In this instrumental view of music, emphasis is given to the development of non-musical abilities.

In light of these different viewpoints (which are not necessarily mutually exclusive) any analysis of current curricular trends should address the following questions: (based on Barrett, 1993, 65)

- What is the underlying philosophical view concerning the nature of music?
- Is music education valued for extrinsic or intrinsic reasons?
- Is the philosophy consistent with proposed practices?
- Will individual teachers relate to the proposals and will current practice be enhanced?

According to Gifford (1988, 115) the ability to justify the place of music in the school curriculum to

different audiences is increasingly becoming part of the professional role of the music teacher. The provision of a clear rationale for music programmes enables the subject to have meaning, purpose and focus. The contributions of Swanwick and Paynter to music education in Australia are duly recognised in Gifford's 1988 article: *An Australian Rationale for Music Education Revisited* and Gifford provides an analysis of a rationale presented by Swanwick at the National Music Administrators' Conference in Brisbane 1980. The analysis of Swanwick's views covers the following areas:

- Music as enjoyment
- Music and education for leisure
- Music and transfer of learning
- Music and integration
- Music as a socializing agent
- Music and cultural heritage
- Music as self-expression or expression of the emotions
- Music as language
- Music and the brain and music as a unique form of knowledge
- Music and aesthetic education

Each of these areas have been given more or less emphasis in the rationale for music in the school curriculum. There are a number of problems associated with each of the above justifications which need to be recognised: (Gifford (1988, 119 -139):

- *Music as enjoyment* - this can be a superficial, even hedonistic view that relegates the arts to the level of pure entertainment.

- *Music and education for leisure* - this simplistic approach sets music apart from paid employment and the more serious aspects of life. The idea is reinforced that music is on the fringe and not a core subject necessary for future employment.

- *Music and transfer of learning* - while attitudes to study and the development of concentration and memory transferring to other subject areas may not be disputed, claims for music per se benefiting learning in other areas of the curriculum is open to question.

- *Music and integration* - while music can be integrated with other subject areas, maintaining the integrity of music is sometimes difficult. Often integration is for purely organisational reasons.

- *Music as a socializing agent* - the contribution of music to students' social well-being both as a morale and character builder and as an agent for group interaction and solidarity in performance is not disputable. However other non-musical activities such as sporting events have a similar function.

- *Music and cultural heritage* - while music is an aspect of cultural heritage when this argument is used as being the main purpose of music education it is too narrow a viewpoint as other subject areas (e.g. history and religion) also have a role in the transmission of culture. Furthermore, in a multicultural society for many people the musical culture and heritage that is promoted has little relevance.

- *Music as self-expression or expression of the emotions* - while Swanwick did not make direct reference to the therapeutic value of music or its role in special education, or the emotional development of students, any discussion of a balanced education is concerned with the provision of affective as well as cognitive experiences. It is however, people that are being educated, and not just their emotions. The centring of music education on

the self or on states of feeling can be pure self indulgence. Emotion and thinking should not be separated.

- *Music as language* - music in this view is regarded as a symbolic code of communication. There are problems of meaning with this view. Composers are not sending messages or signals through performers to listeners. Arguments about music as a language may in fact be about aesthetic sharing and communication that is musical. There is a distinction between aesthetic communication and communication through verbal language.

- *Music and the brain and music as a unique form of knowledge* - these arguments incorporate the functions of the different hemispheres of the brain, multiple intelligence theory, and the view of music as a unique aural means of expression and communication. Musical knowing involves more than knowing about music. We are in a stronger position when distinctions are made between propositional knowledge and skills (knowing about and knowing how) and personal valuing.

- *Music and aesthetic education* - while direct reference to the aesthetic was not made by Swanwick in the rationale under discussion, the inference can be made that music education is a form of aesthetic education. Extrinsic or utilitarian justifications for music education are not unique to music and cannot be considered central to aesthetic education. Activity and experience rather than factual knowledge is central to music education and is expressed in Reimer's view (1970) of music education as aesthetic education. Part of the difficulty with the understanding of the meaning of aesthetic is in the development of suitable language or verbal metaphors.

Perhaps the underlying major problem with any of the above justifications is that while music educators continue to be apologists over such a diverse area, a

unified policy is not readily discernible by the public at large, and, as Swanwick states in *Music Mind and Education* (1988, 17) "it does matter that we think together about music education. "

Music and the arts - the unique nature of music

The view that music education should be a fundamental experience for all children is argued by Australian Senior Music Education Administrators (SMEAC, 1990, 1), who claim that it is " the right of every child to engage directly and practically in a balanced music education during their schooling."

While general arguments for the arts in education also apply to music in education, the unique nature of music is paramount. Learning in one art form does not substitute for another. The unique nature of music as a medium independent of language is described by Kendall (1986, 46):

Most human activity and experience require language as the medium for their understanding and expression. Music transcends language, in that it is a distinct medium of human expression independent of language. The experiences and understandings a child gains in music are therefore unique and cannot be replaced by any other medium in education. When a child thinks, feels and acts in terms of music he is achieving something he cannot achieve in any other way.

Reul (1992, 35) also believes in the unique nature of music when he states that it is one of the few areas of the curriculum that speaks to the intuitive or right side of the brain. Kiester (1985, 24) similarly believes that a total education must include the arts because they balance the analytical with the aesthetic. Stubbs claims that the future of music education is ... "firmly within a balanced arts curriculum that is managed as a single curriculum area." (1990, 238) He believes that a music

curriculum should relate to the other arts through the accomplishment of the following (Stubbs, 1990, 237):

1. Recognition of common processes and vocabulary shared with other art forms.
2. Sharing of work with other art forms e.g. composing for drama or performing for dance.
3. Positive and meaningful experience of the arts e.g. through community projects, or enhancing special occasions.
4. Working and learning from professional artists.
5. Awareness of the ways in which other arts can be a stimulus for creative work in music.
6. Recognition that not all students like music to the same degree and sometimes needs may be satisfied by placing the focus of their experience beyond music and possibly in another art form.
7. Recognition that highly motivated music students may enhance their experience through collaboration with another art form.

Music educationists such as Herbert and Hoermann (1979, 11) and Nye (1983, 87) have concluded that music education from the earliest years provides not only musical benefits but gives children advantages in other areas of the curriculum. The development of adequate listening skills is regarded as a critical factor for classroom learning and poor attention and concentration are viewed as being effectively improved with music training.

Johnson (1985, viii) claims that there is a high correlation between early achievement in music and later brilliance in maths, physics and chemistry. She also

points out "the value of music as a compensatory skill that can stand your child in good stead emotionally as he prepares to enter the competitive school years".

Metcalf (1987, 102) believes that most of the philosophical reasons for the justification of music in the school curriculum fall into three main categories:

- *impressive reasons* (the training of the mind) e.g. the teaching of mental discipline, widening general knowledge, understanding of culture and cultural differences, vocational skills such as flexibility, adaptability, motor ability, decision making, inventiveness and so on.

- *expressive reasons* (the training of the emotions) these refer to the channelling of emotional or creative energy for the development of aesthetic pleasure and personal growth.

- *social reasons* (the training of behaviour) these include the modification of behaviours considered to be dangerous or subversive, as well as skills regarded as being of corporate value such as working together towards common goals, unity, patriotism, social cohesion, etc.

Although from the earliest of times music has been included in the curriculum, according to Metcalf (1987, 97)

it has suffered more than any of the other arts disciplines in Britain (with the possible exception of film) from lack of a clear exposition of its place in both education and community.

In spite of this Metcalf believes that (1987, 98)

we have now reached the point in music education where a comprehensive philosophy and practice, a *practical aesthetic of classroom music*, has finally emerged into economic conditions that are inimical to its growth.

Reconciling differing viewpoints

However, the problem still remains of "expressing in curricular terms a *creative philosophy of music education as aesthetic education*, intrinsically valuable on its own terms and needing no further justification" (Metcalf, 1987, 102). Whether or not we justify music in the curriculum for intrinsic or extrinsic reasons (and neither are mutually exclusive), there needs to be some reconciliation of the different viewpoints. (Bridges, 1992, 83).

Bennett Reimer (1989, 1) with his expressed philosophy in the nature and value of music education being determined by the nature and value of the art of music, upholds the view that the arts are vital to humanity because they meet the basic human needs of self understanding and the need for significance. He sees music as having a dual obligation to society. The first is in the development of the musically gifted, the second is in the development of the aesthetic sensitivity of all people, regardless of musical talent, both for their own personal benefit and for society which needs an active cultural life, and for the art of music. These two obligations are regarded as mutually supportive; the neglect of one inevitably weakening both.

This view of a dual obligation is also upheld by Swanwick (1988, 155) who regards the obligation as difficult but inescapable. For Swanwick the task of music educationists is in fashioning a genuinely progressive curriculum for everyone while at the same time promoting unique events for some. This dual obligation is not always reflected in curriculum documents. Often there is failure to distinguish between programs for all children and those for the gifted and talented. (There must be significant differences in outcomes.) There are also

problems with developing curricula that ensure continuity and progression (now mandatory concepts in the British National Curriculum, DES 1987). As individual learning is mainly tacit, musical experiences cannot be reduced to a series of predetermined steps or exercises that leave no room for the unpredictable. It has been suggested (MANA 1986, 15 in Swanwick 1988, 145) that a spiral curriculum based on the ideas of Bruner, where basic concepts and ideas are constantly revisited with progressively deeper insight, may leave more room for the original, the unpredictable or even the idiosyncratic. A further problem then arises in determining what these concepts and ideas might be and in deciding the actual content of the curriculum spiral.

The complex nature of music in education can be seen in the dual music education system both within Australia, the United Kingdom and Canada. Running parallel to what is happening in music education in schools, there exists an independent system of instrumental tuition based on graded examinations. There is little, if any, collaboration between the two systems, although there has been some acceptance of the results of the exam system for higher school certificate level and university entrance. Metcalfe (1987, 110) believes this system "has produced a distortion in the minds of many of what music education in the classroom should be doing." Similarly Smith & Kennedy, (1985, 20) have noted "...the unfortunate expectation that private tuition in the arts provides a model for what constitutes an education in the arts in schools."

Within the schools themselves there is a somewhat dichotomous approach with music specialists being responsible for the general music education of all children and the peripatetic teacher catering for those

wanting instrumental tuition. Because of limited resourcing (and now in Tasmania, schools pay for these services) these instrumental programmes are largely confined to the gifted and talented.

Music in the classroom today is based on a variety of methodologies and systems, the foundations being laid by numerous influential music educationists such as Orff, Kodaly, Dalcroze, Schafer, Paynter and others. While it must be remembered that each of the methods of the great music educators had a different emphasis, and that these systems are both culturally and historically oriented (1982, Comte, 37), nonetheless each have some basic tenets in common which music teachers and curriculum planners need to consider when developing a music program. In sum these are: (based on Comte, 1982, 39-37)

1. A belief that music education is for all children and not just a select or talented few.
2. A belief that music education should start early in life and that these years are critical for development.
3. A belief that a systematized and sequential programme of instruction could be devised to develop in children musical skills, knowledge, understanding and appreciation.
4. An awareness of the natural relationship between singing and movement in the everyday experiences of young children.
5. An awareness of the importance of creativity and games in encouraging learning.
6. A belief that the development of certain musical skills and understanding should precede formal study on an instrument.
7. A belief in a method designed for group instruction.

Askew (1993, 33-34) has also identified shared characteristics in both the philosophy and curriculum programming of the great music educators. In addition to Comte's list Askew includes the following points:

- Pupils should be active participants in musical experiences. Learning is by doing rather than learning about objective information.
- Teachers of music must themselves be eager participants who possess the relevant musical skills such as singing and improvising ability.
- Response to music is both inward and outward.
- A curriculum should make use of existing experiences.
- There should be a variety of musical experiences.
- New experiences should involve music of quality.
- The curriculum must develop from simple to complex.

While a core philosophy of some of the great music educators has been identified by Comte and Askew, music teachers today often use a synthesis of these ideas, together with many ideas of their own in developing their programs. As the nature of music is only known by direct experience music educators must ensure that students are active participants who learn by doing. For Askew (1993, 37), this encounter must involve a "whole music approach". Activities cannot be restricted to parts such as notation or scales. Neither can music activity be isolated to a block in a time-table. Askew (1993, 44-45) has analysed the characteristics of whole music education. In sum these are:

1. Wholes are the basis of experience and development.
2. Pupils are immersed in real-life experiences.
3. Learning occurs through action.
4. Responses to music are varied.
5. The study of parts is essential.
6. Immersion presumes modelling.
7. Engagement is vital.

In addition to these whole curriculum characteristics Askew (1993,45-48) claims music programs should have the following:

- involvement of other subject areas
- play and practice
- discipline
- responsibility and control
- catering for individual differences
- a consideration of various learning and thinking models
- risk taking
- co-operative learning
- recognition that the borders of music are difficult to locate

All music programs need to be based on sound psychological, philosophical and sociological theory and research (Comte, 1982, 33). A school music program that is based on one music educator restricts and limits a child's musical experiences unnecessarily. While all methods have something to offer, none of them should be considered as providing the complete solution. All methods have difficulties in their implementation and each requires particular skills of the teacher. For example, the Dalcroze teacher needs improvisatory skills at the piano, and the Kodaly teacher needs to be a confident singer. While each method may have different

short term objectives there are common long term goals, and it has been concluded that teaching quality is more important than adherence to particular methods. (Comte, 1982, 64).

There has been an historical development in classroom music programs from emphasis on appreciation and theory, to active involvement in the playing of instruments, and the development of musical skills and concepts. More recently there has been a trend towards creative music making and an emphasis on the creative processes common to the arts. Plummeridge (1981, 20) describes the different approaches as *music education* and *education in music*. He sees the acquisition of skill in the training of musicians as *music education*. However, he believes that *education in music*,

Has to do with the role of music in the person's general education and should focus on developing the desirable mental attributes... (Plummeridge, 1981,20)

This view makes an unnecessary distinction between two different emphases, both of which are equally important, and to a certain extent polarises traditional and progressive arguments even further. Expressed simplistically, the skills-oriented approach of the traditionalists has emphasised formal tuition in music theory and excellence in performance of a narrow repertoire of music representing the cultural heritage. A more progressive approach in music education is represented by the movements for creative music as expressed by Paynter, Schafer and others, and the push for contemporary music as opposed to the Classical masters. Both approaches can be justified but not to any exclusive extent.

In recent years there have been some genuine attempts at uniting methods and practices within a systematic framework. This eclectic approach to music education is more than the combination of alternative methodologies. According to Plummeridge (1991, 129), underpinning this view is the notion of the arts as realms of meaning significant in their own right as other branches of knowledge. Plummeridge believes the eclectic rationale to be based on four main principles (1991, 130):

1. Growth of musical understanding and musical intelligence is achieved through the interrelated experiential modes of performing, composing and listening.
2. Like the other arts, music is viewed as an evolving discipline. Experimentation and innovation begin with proper awareness of musical traditions.
3. Eclecticism in music education holds that there is no one "world" of music. Curriculum content is therefore essentially inclusive.
4. Music is viewed as part of the community of arts disciplines. Curriculum planning and practice therefore encourages close links across the arts.

Equitable provision for music education

While the contribution of music and the arts to the whole child is now recognised and no longer a debatable issue, it is not always reflected in the provision of an equitable part of the curriculum. Hoermann (1985, 40) found that although schools have freedom to allocate time to subject areas, this freedom is hampered by "curriculum overload" and The Task Force Report's recommendation (1985, 43) that primary schools should aim for a minimum of 20% of school time to be devoted to the arts, is not that simple.

The comparatively low status of music within the curriculum as a whole (Plummeridge, 1981, 17) suggests that the benefits of music education have not been understood or accepted by the community at large. Broudy (1990, 34) believes that the general public view the arts as highly desirable but not necessary. Lim & Gunton (1989) argue that the impression of music as low priority is readily discernible by children, and they give reasons for this:

Children are being given the impression that music is low priority in relation to other subjects. This impression is re-enforced when it is not integrated into other parts of the curriculum, when some schools regard it principally as a means of giving teachers a period off, or when music teachers are seen as dispensable as soon as there are staff or financial cuts.

Both the current economic climate and the product orientation of education, with an increasing trend for marketable and quantifiable skills, have greatly influenced the provision of music education in the school, and can be seen as part of the failure to value our cultural heritage, the failure to give recognition to the unique nature of each of the disciplines within the arts, and, to see the arts as "expendable extras rather than basic necessities." (*Developing a Language Program*, Education Dept., Tas, 1982)

Music teaching as much, and perhaps more than other subject areas, can fall prey to product orientation. The temporal nature of sound and the emphasis on performance can lead to a striving to produce endless items for assemblies, concerts and speech nights, in response to the demands and expectations of parents, principals and district managers. Performances look impressive and are often regarded by the public and those in authority as the measure of a successful music teacher. However, while

a concert as an appropriately timed forum for performance can be delightful; concerts conjured up for advertising purposes, regardless of whether public performance will serve the musical development of the children, are simply bogus. (Kendall, 1986, 38)

Teachers as well, often see their own success or competence in terms of these products. The product is important and children must be encouraged to give their best, however the processes used in order to achieve the products must be discerned for their value. The concern is that one "cannot judge the success of any program through the external product, for the product itself does not necessarily validate the process." (Thompson, 1990, 23)

Broudy (1990, 27) maintains that while the study of literature in the general curriculum is not usually judged by the literary production of the student, because of the prominent role played by performance in the arts and in music in particular, evaluation in these areas is more often than not limited to skill in performance. It is then very difficult for either classroom teachers or specialists to teach for aesthetic outcomes by any other means.

The over-emphasis on the aspect of instrumental skills and public performance can distort or misrepresent the intended outcomes of a balanced music program. The disproportionate amount of effort and time expended in relation to one group of children, particularly those who are to be the star performers, and the failure to cater adequately for those who are regarded as not measuring up, makes this a very questionable practice. Thompson supports this (1990, 26):

It should not be the role of an instrumental music programme to act as a talent agent: rather, such a programme should seek to provide a broad-based quality educational experience to as many students as possible.

Similarly Paynter, (1972, 96) states " In the first place, if music is to be part of general education it must begin at a point where all children can be reached." The integration of activities within the three areas of listening, creating and performing, and the provision of a balanced music program for all children is always of primary concern in music teaching.

The importance of the teacher rather than the method

Bridges (1989, 44) concludes that the quality of music education depends on matching both the curriculum and teaching style to the developmental level of the children.

Its quality depends more on the teacher than the curriculum, but its effectiveness is reduced unless both curriculum and conditions of teaching provide for continuity matched to children's developmental levels.

This view of the quality of any programme being determined by the teacher rather than the method is also shared by Comte (1982, 64) who claimed "it is the teacher rather than the method that determines the success of any music programme". If this is the case then the role of the music teacher needs to be examined. In Tasmania music teachers are specialist teachers rather than classroom teachers. The relative merits of specialists and classroom teachers in being teachers of music will now be examined in detail.

CHAPTER 3

MUSIC TEACHING - SPECIALISTS OR GENERALISTS?

We reject the current notion that the public school teacher should be some sort of Renaissance hero equally proficient in fifteen skills... Music as a complex discipline embracing theory and performance must be taught only by those qualified to do so.

Schafer (1973,7)

The value of specialist staff in primary schools is expressed in the document *Specialist Staff in Primary Schools* from the Tasmanian Primary Principals Association (June, 1992), which claims that "specialist teaching staff provide schools with the additional skills which have been identified as lacking in the overall staffing profile." Similarly *Our Children: The Future* (Dept of Education & the Arts, Tas.,1991) supports the role of the specialist:

In order to ensure that all children have access to a balanced curriculum, specialist staff will be needed to supplement and complement the skills of classroom teachers. (*Successful Schools*, 1991, 16)

Because Tasmanian primary schools rely on the specialist for the teaching of music, very few classroom teachers provide music activities within their own programs or involve themselves in the specialist teacher's music lessons. Because music enhances all types of learning a natural approach is to integrate activities throughout the whole curriculum. The Schools' Council document *Compulsory Years of Schooling Project Stage 1: The Early Years of Schooling* (1991, 3) supports this:

In the early years, approaches promoting an integrated, rather than a subject-oriented, approach are generally seen to be more conducive to effective learning and to the development of the whole child.

The recognition that music has a significant role to play in the development of the child accounts for the recommendation of the National Arts in Australian Schools Project: *Music: a Vital Element in the Curriculum* (NAAS, 1991, 3) that there should be some music every day in the first school years. Locally there have been suggestions (Lim & Gunton, 1989) for putting music back into the classroom and into class teachers' hands. The necessity for teaching music on a daily basis as with maths or spelling has been emphasised. In this view the role of the music specialist is changed to that of adviser to classroom teachers, assistance being offered the teacher in the setting up of his/her own music program. It is suggested that extra time be granted to music advisers to take groups of children in specialised areas outside of the expertise of the classroom teacher.

The view predominantly held in Australian curriculum documents is that music should be taught by the classroom teacher. The NSW *Music (K-6) Syllabus and Support Statements* hold that class teachers should have the main responsibility for the teaching of music, for music is not regarded as a specialist subject in primary education (1985, 10). The NSW syllabus statements therefore do not presuppose " an expert level of competence from every teacher. " (1985, 182).

Although in Tasmania we have specialist music teachers in primary schools, the general guide-lines *Music in the Classroom* (Dept. Education and the Arts, Tas, 1990) have been written to assist the classroom teacher. This document contains a somewhat more realistic view with the acknowledgement of the difficulty for the classroom teacher working on his/her own, and suggests that a collaborative or team approach is necessary:

The extent to which these tasks can be undertaken will depend on the team approach taken by the school's complement of staff. Ideally class teachers should be able to undertake a full and balanced music education program in their classroom. (Book 1, 24 - 25)

There are similar trends overseas with emphasis on the class teacher, with or without the support of a music consultant or adviser, providing the music curriculum (Allen, 1988, 217; Stowasser, 1993, 16; Bresler 1993, 1). There are two reasons for this development. The first is purely economic: schools can no longer afford specialists who are not also classroom teachers, and, (Allen, 1988, 217)

Secondly, the practice of the class teacher, advised by the consultant, teaching music as an integrated element of the whole curriculum is now generally held to be consistent with the child-centred ideology of the primary school.

Allen (1988, 218) cites a further reason for the trend noting that Kemp (1984) had suggested that it is class teachers " who best know the abilities, backgrounds and enthusiasms of all the children."

In spite of this, classroom teachers do feel inadequately equipped to take on the teaching of music themselves. Mills (1989, 127) suggests that the reason that the generalist teaching of music is not universal practice is simply the lack of confidence of the classroom teachers. Perhaps it should be realised that " the best music curriculum the school can develop is the one which will be implemented. " (NSW Dept of Education, *Music (K-6) Syllabus and Support Statements*, 1985, 182)

The teaching of music in the primary school curriculum may be affected by both prevailing economic conditions and the low status of music in education.

Those areas of the curriculum that are regarded as low priority are most often targeted for cutbacks. It is unfortunate that the arts are thought of as "expendable extras" (*Children, language and the Arts*, 1985, 3), or, "a sort of whipped cream or luxury" (Kiestler, 1985, 24).

As well as financial constraints there are philosophical considerations which need to be examined that underpin the current structure that has allowed the almost total reliance on the specialist teacher for the teaching of music in Tasmanian schools. Although art, physical education and music have traditionally been identified throughout educational history as specialised subjects, Nye and Nye (1977, 10) emphasise that

Even so, history also reveals several reversals of opinion that have at times assigned basic responsibility for music teaching to classroom teachers.

If as outlined previously (Bridges, 1989, 44), the quality of music education is more dependant on the teacher than the curriculum, then there must be a number of concerns about the class teacher's involvement (or lack of) with the childrens' music program.

The current situation in Tasmania of having specialist music teachers in almost every primary school differs from the situation in other Australian states where in the majority of cases it is the classroom teacher who is responsible for teaching music. In Queensland, where schools have access to a specialist teacher, there is an expectation that class teachers attend the music teacher's lesson and then conduct regular follow-up lessons themselves. This is presently under threat with the introduction of non-contact time trials for primary teachers. Queensland music teachers have published an article (reprinted ASME Tasmanian

Chapter Newsletter, August, 1992, no page numbers)
voicing concern over the use of music teaching time for the provision of class teachers' time off. They have expressed fears about the distancing of the teacher from the music lesson and the loss of the follow-up lesson, presently a requirement for the class teacher.

It is unfortunate that in Tasmania the teaching of specialist subjects is being used to provide classroom teachers non-contact time. The embroiling of the issue on non-contact time for teachers and the teaching of the arts has contributed greatly to the non-involvement of the class teacher, and to much disagreement and ill feeling between the teachers concerned, and importantly, has conveyed negative values to the children. Furthermore, restrictive staffing quotas have led to limitations on specialists' time in schools, resulting in a token or minimal contact with each group of children, which serves the interests of those other than the children.

Any debate must consider not only who is best qualified, but who is best placed to teach music to young children. Regelski (1975, 16) is concerned that music teachers must be not only musically competent but that they be thoroughly aware of current educational theory and research, and that they can take a point of view on aesthetic and philosophical aspects. Teaching as they were taught, or by the seat of their pants is not sufficient.

While there are a number of valid arguments for both specialists and classroom teachers teaching children music in the primary school, it is inconclusive, however, as to whether one or the other should have exclusive responsibility for both the teaching and the development

of programs. While class teachers are obviously better placed to teach music than specialists, it would seem that a more collaborative effort between both parties is now long overdue and would lead to improved educational outcomes for the children.

Lepherd (1994, 104) calls for a resolution to the nature of the function of specialist music teachers. While he believes there is little agreement on the role of specialists he has found consensus in the idea that

the specialist is a teacher, resource and advisory person who works with the general classroom teacher.

The arguments for the class teacher assuming responsibility for teaching the program, stem from the historical development of an understanding of child centredness. Proponents of this view are basically concerned with the following reasons:

1. The integration of music across the curriculum.
2. The need for daily music and the advantages of teaching as opportunities arise.
3. The class teacher has greater knowledge of the learner and can therefore match programs to the needs and learning styles of the children more readily than the specialist.
4. Taught by the class teacher music is seen not just as something special for a select and talented few, but a normal part of an educational program, of value for all children.

The arguments for the use of the specialist music teacher centre around the need for musically qualified and capable teachers, the perceived lack of expertise of classroom teachers, and perhaps the limited time of class teachers to meet the growing demands of an ever widening curriculum.

While there are good arguments for both points of view, there is a need to examine whether the non-specialist can teach music at an adequate level for primary school programs. The research (Allen, 1988, 1989; Mills, 1989; Gifford, 1993; Bresler, 1993) would seem to indicate that classroom teachers of lower primary school children are capable of teaching at an adequate level, but need the training and support services to do so. There seems little doubt that with older children some specialist teaching will be required. The main issue now would seem to concern the utilization of the specialist teacher of music. The provision of non-contact time for teachers is not an educationally sufficient argument for the continuation of the present situation. Allen's view of the classroom teacher supported by a consultant (1988, 1989) offers an alternative approach that warrants further consideration as it is within the spirit of *Our Children The Future* (Dept. of Education & the Arts, Tas., 1991) which suggests some organisational alternatives:

Consideration should be given to the role of specialist teachers, and especially to the utilisation of their expertise in ways that are appropriate to the levels of primary education...

Cohesion has to be maintained across the curriculum. How this is to be achieved by classroom and specialist teachers is a matter for individual schools and school districts. A specialist may act in an advisory capacity as a resource person or staff consultant, or may join a class teacher or form a cooperative teaching team, or may assume total control of a class. (*Successful Schools*, 1991, 17)

CHAPTER 4

PSYCHOLOGICAL THEORIES OF THE LEARNER AND LEARNING IN THE ARTS

Despite limitations on our knowledge, the study of child development provides information of enormous importance to everyone who lives or works with children. It gives us a framework, a road map with which to understand, guide, and support children on their journey through childhood-a journey on which it is our privilege and pleasure to assist them.

(Shickedanz et al 1990, 9)

The learner in the Arts

In order to inform curriculum choices we need to have a clear understanding of the way in which students learn in the arts. Mastering a predetermined body of knowledge is not the primary concern. Learning is a practical and experiential process. As expressive activities, the arts are essentially student-centred, allowing the learner to make sense of their life and experience. (McLeod, 1991, 14; Ministry of Education, Victoria, *The Arts Framework P-10*, 1987, 13)

The student-centred model of learning (for example from *The Arts Framework P-10*, 1987, 13), has many challenging implications for the teaching of the arts in schools. Learning is a complex interactive process. The context in which the learning takes place directly effects the students' learning ability. It includes not only the physical context but also previous experiences, expectations, relationships with teachers and peers and the influences of the environment beyond the school. According to Abbs (1991a, 5) primarily teachers must initiate students into the interactive symbolic system of their discipline through engagement in aesthetic experience rather than inert knowledge. For Kennedy & Smith (1985, 18) the acquisition of skills or knowledge

is not by itself an adequate objective for arts curricula:

The basic arts skills need to be informed by an education in aesthetics-learning to think critically about, be appreciative of and develop sensibilities about the natural and created environment. (Kennedy & Smith 1985, 18)

Creativity, divergent and critical thinking

The arts have a central role in the development of creative thinking. Creativity is not simply free expression or the notion that anything produced is acceptable. The Gulbenkian Report (1982, 29) called for general recognition that creativity be acknowledged as:

- a. a form of intelligence that can be developed and trained like any other mode of thinking.
- b. requiring discipline, experience and a firm background in knowledge.

Educators, philosophers and psychologists have long since recognised the existence of different modes of intelligence. Convergent thinking relies on largely deductive reasoning and operates within conventional structures of ideas. The completion of an IQ test requires this kind of thought. Rather than operating within set patterns and structures of conventional thinking, divergent intelligence is non-conventional and open-ended. Thought in this mode requires ingenuity, inventiveness and innovation to solve problems.

According to The Gulbenkian Report, (1982, 31) while there have been attempts to measure creativity, (and largely the criteria were quantity of ideas produced and unconventionality), these have been based on misconceptions of creativity as a separate mental faculty that some have, and others do not. The Report expresses the view that creativity is not a general capacity but

must be seen in relationship to specific activities (such as painting and composing). It does not rely on randomness or chance but is soundly based in knowledge and skill. (The Gulbenkian Report, 1982, 31-35).

McPherson (1992, 9) has noted the influence on the understanding of creativity of the work of J.P. Guilford who defined creativity in terms of a structure of intellect that included a component of divergent thinking. In contrast to convergent thinking which involves single solutions to a given problem, creative thinking is a problem solving activity involving a number of abilities such as flexibility, originality, elaboration and fluency. McPherson (1992, 9) has proposed that

the potential to think creatively exists in varying degrees in everyone, and that encouraging creative thinking should be central to our work as music educators.

The work of Webster (1989, 1990a, 1990b) has further developed the ideas of Guilford and related creative thinking to the processes involved in creative production in music. While similar to critical thinking which is "a form of reflective thinking resulting in an informed decision, creative thinking is reflective thinking that results in the production of something new." (McPherson, 1992, 10). Three important implications (summarised from McPherson 1992, 12) for music education that are derived from Webster's work are:

1. the importance of time for creative thinking to occur.
2. the need to continually develop the conceptual knowledge base from which both convergent and divergent thinking can operate.
3. the importance of environments that encourage both types of thinking.

Cognitive/developmental theories

There are a number of developmental theories that have influenced arts education in general and music education in particular. According to Zimmerman, (1993, 16) there have been a number of trends in research: for example the 1960's emphasised Piagetian conservation and other music concept studies; the 1970's were concerned with auditory processing and the 1980's with cognitive musical development and musical representation studies. Zimmerman (1993, 2) notes that the main emphasis of research about the middle childhood years has been concerned with the music curriculum and the comparison of teaching methods rather than on learning and development.

It has been concluded that developmental advances in music correspond to those in other domains and therefore music cognition should be viewed within a framework of overall cognitive development (Zimmerman, 1993, 13). To understand some of the important views of cognitive development there is a need to examine the work of Jean Piaget and Bruner.

Piaget (1896-1980)

Piaget was a Swiss researcher who was concerned with children's cognitive growth. He had noticed that children's incorrect answers in tests were often similar in children of about the same age. He concluded that young children's thinking is qualitatively different from older children and adults. He rejected quantitative definitions of intelligence based on test results, regarding standardised tests as too rigid. For him the main concern was to discover the various thought processes of children of different ages. Piaget began with experimental studies of intelligence and then applied his studies to theoretical questions of epistemology. He believed knowledge to be discovered and

constructed through the child's activity and not through passive observation (an essential difference between his view and behaviourism). Although Piaget's work did not cover applications to the classroom but was concerned with how children understand the world and come to function in it there are according to Chazain, Lang & Harper (1990, 96) some clear implications for the kinds of educational experiences and the type of educational programme that is appropriate for the different stages of development. Piaget developed a sequence of four stages of cognitive growth:

- | | |
|--------------------------------|---------------------|
| 1. sensorimotor period | birth to 18 months |
| 2. preoperational period | 18 months - 6 years |
| 3. concrete operational period | 6-12 years |
| 4. formal operation period | 12 years on |

The work of Piaget on stages or levels of development is also supported by Bruner who proposed three levels of development (*enactive*, *iconic* and *symbolic*) which have much in common with Piaget's stages. At the *enactive* level children come to understand things through actions or muscular responses. At the *iconic* level children learn through perceptual organisation and imagery (aural, kinesthetic and visual). At the *symbolic* level children translate experience into language or symbols and think more logically.

Bruner's theory is based on four principles- motivation, structure, sequence and reinforcement. In the principle of motivation Bruner believes that children have a natural desire to learn, and that motivation must be intrinsic if the will to learn is sustained. In the principle of structure Bruner states that "any subject could be taught in some intellectually honest form to any child at any stage of development" (Bruner, 1961, 31). The method or mode of presentation is therefore vitally

important and Bruner claims that sometimes the teacher's presentation mode does not fit the child's level of experience. The principle of sequence states that mastery of a subject depends on the sequence in which material is presented and since Bruner believes in sequential intellectual development this means moving from the *enactive* through the *iconic* to *symbolic* representation. The principle of reinforcement means we must receive feedback as to how we are doing in order to achieve mastery of a problem.

Criticism of Piaget

While there is little dispute over the results of Piaget's tasks there is some controversy over his interpretations and conclusions. (Donaldson, 1978; Shickedanz et al, 1990). It appears that some cognitive skills do develop earlier than Piaget believed. Shickedanz points out that there is considerable research to support the notion that babies attain object permanence well before Piaget thought they did. According to Piaget children should not be able to use more advanced forms of logic until they have reached the relevant stage. The fact that children can use more complex logic if problems are presented simply enough does cast doubt on Piaget's assumptions.

Because adult experts perform better than novices in any field it can be maintained that experience or specific knowledge rather than age is a critical factor. The differences in cognitive functioning between younger and older children can likewise be attributed to the result of experience rather than changes in cognitive structures rather than Piaget's stages. Bee (1990, 253) maintains that in the preschool years concrete operations do appear at least in a rudimentary or fragmentary form that is "not a radically different *kind* or *form* of

thinking but simply a new level of thinking." Children can be at different stages depending on the task they are given. This lack of horizontal consistency which should show a child using similar logic across a range of problems does bring into dispute the whole concept of stages as proposed by Piaget. Multiple intelligence theories have provided an alternative view.

Howard Gardner

Although Thurstone (1947) and Guilford (1971) have proposed the idea that there are many different kinds of intelligence, Howard Gardner (1983) challenged the whole concept of a one-dimensional view of intelligence, and put forward a theory of multiple intelligences based on the existence of seven autonomous intelligences, all with "equal claim to priority" (1987, 189). Gardner believes that although Piaget may have thought he was studying all intelligence, he was really only concerned with one kind - the logical-mathematical. The seven intelligences proposed by Gardner are: bodily-kinesthetic, intrapersonal, interpersonal, spatial, linguistic, logical-mathematical and musical.

Gardner has based his theories on a variety of sources including his work with normal children, prodigies, idiot savants, autistic children, brain damaged children, and those with learning disabilities. He claims that these children have "jagged cognitive profiles - profiles that are extremely difficult to explain in terms of a unitary view of intelligence" (1987, 189). Gardner believes that the unitary view of intelligence has led to a uniform school characterised by a core curriculum and few electives. The neglect of artistic intelligence and artistic education has resulted in an emphasis on linguistic and logical-mathematical talents (1991, 279).

Gardners' work with Project Zero, a work begun over twenty years ago with the intention of both understanding and improving arts education, reveals his changing view of artistic development. Attempts were made to link Goodmans' taxonomy of different symbolic systems with the approaches of the cognitive - developmental psychologists such as Piaget. Gardner integrates sensorimotor actions and perceptions with affective reactions suggesting three systems - making, perceiving and feeling. These correspond in musical learning to psychomotor skill development, listening or perceptual skills and affective responses to music.

While Gardner believes that "artistic creation remains the cornerstone of all pedagogical efforts" (1991, 281), production alone is insufficient. Discrimination and reflection are also necessary for artistic competence. Gardner believes "there is a constant dialectic among production, perception and reflection, with each step informing and enriching the other." (1991, 282)

Initially Gardner had thought of artistic development as being linear, across all art forms. This was not found to be the case. In sum these are the findings: (Gardner, 1991, 277)

1. Development of skills in each art form occurs in a systematic way with each art forming its own characteristic developmental paths which cannot be applied to other arts.
2. There are several different intelligences, each with its own peculiar trajectory. Using an intelligence for an artistic purpose is an individual or cultural decision.

3. The different intelligences have specific representations in the human nervous system. The artistic symbolic skills can be mapped onto different brain regions.

4. While children in other areas of development may improve with age, this is not always the case with the arts.

5. While it is possible to formulate a prototype of artistic development in particular art forms, significant differences can exist among normal children, those with exceptional talent and within other cultures.

6. Perceptual, productive and critical skills are very complex and governed by separate developmental courses.

These investigations which trace developmental milestones in the arts have found that learners go through four stages of development (Wolf & Gardner 1980). These are summarised as follows and I have matched them to findings on musical development (based on Campbell, 1991, McMahon, 1991, Zimmerman, 1993). McMahon (1991, 6) has represented these stages by a U-shaped curve.

- | | |
|--------------|--|
| (0-2 years) | A direct communicator.
Children explore sound through singing and babbling and will imitate patterns and tones. |
| (2-7 years) | A playful symbol user and physical explorer.
Children will invent spontaneous songs, repeat characteristic bits of songs heard around them. |
| (7-11 years) | A craftsman and sender of messages.
Children are concerned with mastering the rules. They can reproduce songs heard around them. Willing to practise in order to develop technique. |

- (adolescence) A participant in the full range of artistic activity. Children move beyond the rule-bound literal stage. Improve in their ability to understand and respond to works created by others. From 13 years ability to criticise and evaluate is developed.

While these findings are claimed to represent " an initial developmental psychology of the arts", they are not "a pedagogy of the arts" (Gardner, 1991, 278). Any course of development may be enhanced or hindered according to the educational regimen:

Developmental factors may set a kind of superbound on what can be mastered at any particular time, but certainly the crucial factor in artistic achievement is the quality of education. (Gardner, 1991, 278)

While the idea that creative abilities in the arts move through different developmental stages is not a new one, claims for appreciative abilities undergoing similar stages are relatively new. The place for a cognitive-developmental approach to aesthetic response is argued by Parsons (1991, 367), who stresses that most studies have a Piagetian conception of cognition that assume only one cognitive domain - that of empirical-scientific knowledge. Parsons recognised the intricate relationship between cognitions and emotions in aesthetic response and proposes three stages of aesthetic development. Similarly Smith (1992) has proposed five stages of aesthetic learning with the overall purpose being "the cultivation of percipience" (1992, 60). Learning in the arts proceeds in the elementary grades from simple exposure and familiarization as well as making and perceiving, to more demanding historical, appreciative and critical studies during the secondary years:

Smith's stages of aesthetic learning

Phase 1	perceiving aesthetic qualities (k-3)
Phase 2	developing personal finesse (grades 4-6)
Phase 3	developing a sense of art history (grades 7-9)
Phase 4	exemplar appreciation (grades 10-11)
phase 5	critical analysis (grade 12)

Implications for the educator and for curricular development

Piaget found that the child's view of reality and his use of language to be qualitatively different from adults. Educators cannot assume that what is valid for the older child or the adult will be so for the younger child. Teachers need to understand the child's unique way of thinking and not generalise from adult experiences. This means that teachers need to be sensitive to the child, observant of his actions and willing to learn from him, tailoring experiences to the child's needs and stages of development. Piaget felt that the intrinsic activity of the child is the major source of learning and so in the classroom teachers can provide concrete activities that allow the manipulation and exploration of objects before the imparting of knowledge and explanation of concepts. If motivation must be intrinsic as claimed by Bruner for the will to learn to be sustained, then an important role of the teacher is to guide exploration and manage motivation (Comte 1982, 39).

It is important that music educators are aware that children experience music through muscular response, through their actions, and through their senses, i.e., through the enactive and iconic modes of Bruner. An example of the enactive is Dalcroze's insistence on "doing and hearing" before using symbols. Walking or marching to the beat is away of knowing through the senses or the enactive mode. The musical imitation of sounds, movement of animals, machines, people and moods enables conceptualisation at the iconic or image level.

It needs to be understood however that while young children enjoy moving to music, gross motor movements of the lower limbs can be more difficult to control than hand movements. Marching in time to the music can be very difficult for three to five year olds if the tempo is not matched to the child's own walking pace, which is considerably faster than for the adult (Bridges, 1989, 45). The coordination of body movement to the beat and rhythm of the music has been found essential to the learning of singing (Nye, 1983, 14).

There also needs to be an awareness of the limitations of each stage in Piaget's theory. Warrener, (1985, 24) discusses examples of the problem of centration, characteristic of the preoperations period, which place limits on a youngster's musical ability. It can be difficult to teach the melody of a song to young children where the rhythmic and otherwise interesting accompaniments dominate. Music educators should not be inhibited from presenting activities that introduce a variety of activities to young children as long as attention is not diverted from the primary task.

Music reading activities that are required at the same time as learning to master the skills of playing an instrument have long been recognised as problematic (Warrener, 1985, 25). This is not to say that music reading activities cannot be introduced at the preoperational level, but the difficulties of concentrating on reading musical notation while at the same time attending to the motor skills for playing an instrument must be taken into consideration.

During the preoperational stage the child progresses melodically in his singing ability from simple intervals to producing full phrases. The ability to maintain a constant key while moving from one phrase to the next matures by the end of this period. The work of Goetze (1989, 70) in comparing childrens' pitch matching ability in both individual and group singing has suggested centration as a possible reason for young children singing more accurately individually than in groups.

The child's actions are mental as well as physical and therefore careful consideration needs to be given to the use of play and make-believe, enabling the young child to think symbolically and to hold his attention. The egocentric nature of the early childhood years means that teachers should choose song material with subjects familiar to the child.

According to Bee (1990, 233) Piaget has "underestimated the ability of infants to store, remember, and organise sensory and motor information". This is born out by music researchers as noted by Nye (1983, 3) and Warrener (1985, 24) who have found that the musical capabilities of infants is much greater than previously thought.

Drawing on the work of Moog, Bruner, Piaget and others, Swanwick & Tillman (1986) proposed a musical development sequence based on the psychological concepts of mastery, imitation, imaginative play and metacognition. Their work, based on examination of hundreds of childrens' musical compositions, has yielded an eight-mode spiral model of musical development which has consequences for music teaching and curriculum planning. (See Appendix 1 for model)

The sequences of musical development must be understood by curriculum developers and should inform teaching procedures. A curriculum that is developmentally and individually appropriate will be matched to the developmental stages of the child. Musical growth moves from perception through imitation to improvisation corresponding with the child moving from being a receiver of perceptual information to an imitator, and finally an organiser. Zimmerman has found that development advances between the ages of five and seven and a plateau is reached around the age of nine. (Zimmermann, 1993, 15)

Zimmerman (1986), in a synthesis of findings of research studies on the development of musical growth in middle childhood years suggests the following: (Campbell, 1991, 45)

1. Aural discrimination should precede cognitive understandings.
2. Both aural and cognitive understandings of music are developmental in nature.
3. A formal study of meter, mode and harmony can be included in the intermediate grades.
4. Challenging knowledge and information about music should be provided by the elementary curriculum.

5. Music material must engage the students' expanding intellectual abilities.
6. The influence of the home environment gives way to peer influence and pressure during middle childhood.
7. Early intervention of the musically gifted is desirable since middle childhood is the period of greatest interest in skill perfection and technical facility.

A sequential experiential curriculum with "hands on " material provides the best means for encouraging and stimulating musical development. Sequential teaching in music organizes the material in a way that simplifies the musical environment and enables the child to build upon it for future use. (Zimmerman, 1993, 16)

The basic questions concerning what, why, and how in the teaching of music can be partly answered in the psychology of music and psychology of child development. Campbell (1991, 45-47) suggests the following guide-lines for sequencing learning activities and planning curricula:

1. The musical event and an individual's response to it are "home base" for all perceptual and cognitive development in music education. Music should always be the centre of any educative activity.
2. Perceptual and cognitive processes are developmental in nature and dependent upon context and purposeful activity. Learning and teaching music should begin with developing perception so that " hearing into" a piece and remembering music may be widened and deepened for cognitive activity.
3. A logical sequence of musical activities for developing perception and cognition might move from recognising to discriminating and categorising musical sounds; from identifying to characterizing and defining

musical sounds and functions; and from extracting to comparing and organizing musical functions and concepts.

4. Conceptual processes in music are schematic and hierarchical in nature and occur on a continuum of levels. Learning music should proceed from initial experience to problem solving and analysis which emphasise ever increasing familiarity with the creation and manipulation of the structural dimension of the music.

5. Curricula should be constructed broadly; it should be flexible and accommodating to the environment in which children work and live. Teaching music should be approached from the viewpoint of how children think about music and how and what they learn at different ages.

6. Curricula should be designed and organised around activities that facilitate the construction of knowledge and recognise the emerging mental abilities of the child as he or she interacts with the content of the music. An appropriate curricular sequence which accounts for the processes of developing musical understanding might include activities which explore:

- the more global aspects of beat, timbre, dynamics rhythm and melody;
- music's melodic qualities and phrasing;
- timbral texture;
- how elements of music are manipulated, how they are used in repetition, ornamentation, augmentation, and diminution;
- how rhythmic and melodic patterns can be patterned by the use of repetition and alternation;
- how patterns may be grouped to form small -scale structures;
- the relationship of rhythmic and melodic information in building a sense of tonality and formal construction.

Music education for all children

Regardless of which of the preceding views of child development and cognitive development arts and music educators take into consideration, or believe to be valid, they still have a responsibility for the path chosen in the education of children in their care and will therefore be held to be accountable. Teachers need to be aware of what they are doing and have some knowledge of alternative methods and outcomes. This is "preferable to operating completely from intuition or wholly from ideology". (Gardner 1983, 393).

If artistic development is not linear and across all art forms, and has its own characteristic path for each art form as found by Gardner then trends towards common curricular frameworks for all the arts need to be seriously questioned. If learning in the arts is essentially student-centred and the development of creative thinking has a central role in the arts then these aspects ought to form the underlying philosophy of any curricular ideals.

If we consider that music education should be for all children then an understanding of how children learn in general and in the arts in particular will be paramount in any curricular considerations. If music education is for all children then equality of provision must not just be a curricular ideal but must be seen to be found in reality. This is the prevailing concern which underlies the empirical study of school provision of music education, discussed in following chapters.

Key issues raised by literature review

A number of issues have been raised in the literature review and from each of these in turn there are a number of questions that should be considered. Some of these issues are:

- access to and participation in an arts education is a right for all children - is this happening, and if so, is there equality of provision?

- the development of individual creativity and appreciation of the creativity of others - is this policy consistent with current practice?

- the arts as a generic community - are there common processes and are these equally applicable to all the arts?

- justifying music in the school curriculum - what are the underlying philosophical views of the nature of music? Is the rationale for music education based on extrinsic or intrinsic reasons, or both, and how does this influence curricular development and implementation?

- specialist music teachers and generalist music teachers - are specialist music teachers being utilised in the best possible way?

- current curricular trends toward common frameworks for the arts - do these enhance teaching and learning in the individual arts subjects? Are curricular ideals borne out in practice and if so to what extent do these curricular trends influence teachers' programs?

- learning in the arts - what is the latest understanding of how children learn in the arts and how should this influence curricular development and implementation?

CHAPTER 5

METHODOLOGY

Theoretical basis for the empirical research

The understandings and issues arising from this research have evolved over time and have been drawn out from the researcher's own experience and informal discussions over the years with specialist music teaching colleagues. The researcher has known at first hand the context of primary school specialist music teaching both within Tasmania in general and in Hartz District in particular. The analysis of the themes arising out of the experience and discussions has philosophical roots in phenomenology and seeks to identify fundamental social, psychological and/or structural processes within a given milieu. The qualitative background to the research is based on and connected to the context-dependent observations and perceptions of the social scene (Crabtree & Miller 1992, 27). In this case the "social scene" is the school district in which the specialist music services are provided and the findings of the survey are thus context dependent.

In *Researching Lived and Experienced* by van Manen (1990, 28), phenomenological reflection on teaching is described as an "...attempt to grasp the pedagogical essence of a certain experience. " Each phenomenon is thought of as a theme, or structure of meaning or experience. In the analysis of the phenomena there is an attempt to determine what the themes or experiential structures are that make up the experience, and as noted by Bresler & Stake (1992, 79) there has been an emergence of issues and foci during initial conversations with teachers, preparation of the survey and the analysis of the data: "The picture takes shape as the parts are examined."

The researcher has used the context dependent observations and perceptions of herself and music colleagues in the development of the structured questionnaire survey and its themes (discussed in paragraph 2 following). The analysis of curricula frameworks which precedes and contextualises the survey also reflects the prevalence of these common themes.

Main forms of analysis

1. Key questions arising from some of the issues listed above are partially answered and are set in context through an examination of arts curricular frameworks, particularly the current Statement and Profile for the Arts. Therefore as part of the research undertaken an **analysis and critique of the Statement and Profile for the Arts** will be presented in Chapter 6 together with an **analysis of the Tasmanian Framework for Curriculum Provision K-12**, and the Tasmanian document *Music in the Classroom*.

2. The extent to which provisions and practices match curricular intentions is investigated by studying provisions and practices within specific schools. Therefore an exploratory **questionnaire survey to be answered by school music teachers** was for a variety of reasons considered to be the most appropriate way of identifying the current status of provision. Previously in Tasmania, primary school principals have given their perceptions of music programs through the research questionnaire of Felton, Blomhoff and Scharaschkin (1983), however, music teachers' opinions were not sought. Their research sought principals' perceptions concerning the effectiveness of music programs and the contribution of specialist music teachers. This survey of music teachers therefore adds to current knowledge in this field.

Conduct of the teacher survey - in context

The questionnaire survey was designed to find out from specialist music teachers whether music education is perceived as "music for all" or for specially designated groups, by finding out about school provisions for specialist music teaching and differences in provision between schools, whether rural or urban, or serving different socio-economic populations.

It was felt that music teachers were in a better position than school principals to provide this detailed information. For example, the questionnaire required much specific factual information concerning teaching hours, classes taught and sizes of instrumental and choral groups. In addition, a key point the questionnaire sought to establish was music teachers' familiarity with curriculum documents and their degree of influence on actual programs, and their underlying philosophies.

Little research has been carried out in this area in Tasmania which has sought to identify factors influencing ways in which the policy frameworks are reflected in the practice of music education in the primary school. There has been some comparable research (Russell-Bowie, 1993) in New South Wales. This research has identified six key school and teacher characteristics that have significant influence on the priority and practice of music education in New South Wales State primary schools. These are (Russell-Bowie, 1993, 194):

1. the school's location (i.e. rural or urban)
2. the percentage of non-English speaking children in the school
3. the socio-economic area of the school
4. the sex of the teacher
5. the age of the teacher
6. the grade level taught

This research found that children were significantly disadvantaged in the area of music education if the school was rural, in a lower socio-economic area or had a high population of non-English speaking students. Furthermore, children with male teachers, or teachers under the age of 40, receive less music education than with older or female teachers. The quality and quantity of music education was found to be greater in the early school years (i.e. kindergarten, years 1 and 2) than in the middle and upper primary years.

The Tasmanian situation differs radically from that in NSW in that music teaching is principally the responsibility of specialist music teachers rather than classroom teachers, and significantly in all primary schools in the Hartz District there are specialist music teachers and therefore regular music programs. The nature and extent of the provision as reflected in official statistics and perceived by the specialist teachers in one School District will be examined in this dissertation.

Designing the survey

There are a number of areas of enquiry about the current status of music provision in Tasmanian State primary schools to be explored within the questionnaire survey. These are:

1. Are there school differences in provision of specialist music education?
2. Are there any differences in the provision of music programs between the early childhood years and middle and upper primary school?
3. Is the development of students' creative processes in music programs given as much emphasis as other aspects, and if not, why not?

4. What is the current status of provision for instrumental and/or choral programs conducted by specialist teachers, and are there school differences?
5. To what extent are differences in extra-curricular public performances for select groups of children reflected in the location of school, the size of the school or its socio-economic status ?
6. To what extent are unqualified teachers being used to teach music in primary schools and does this differ by school?
7. To what extent do current curricular ideals and trends influence primary school music teachers' programs and is this related to the size, location or economic-status of the school?
8. Is there a continuity of provision of specialist services from year to year?
9. Are schools developing individual resourcing solutions for the provision of music education?

Hypothesis

An hypothesis arising from the literature review which the dissertation aims to test by analysis of official Department of Education and the Arts statistics and the survey data is:

Differences in school provision of specialist music teachers (as defined in the survey) are associated with size, rural/urban and socio-economic differences in the school and its location.

This hypothesis raises two additional questions which are examined through the analysis of the survey data. These are:

1. Can differences in school provision be identified with regard to the program timetabling and the utilisation of specialist music teachers' time in schools?
2. Are solutions developed by schools to address a shortfall in specialist music resources associated with socio-economic and rural indices?

This dissertation aims to investigate whether provision of specialist music services and alternative solutions are equally distributed among schools, and hence whether they reflect in practice the philosophy of equal access and provision for all.

Selection of sample

There were a number of reasons for selecting all Hartz District Primary Schools as the sample to be studied. Primarily this district contains a variety of schools in urban, suburban and rural settings, with some in close proximity to the city and amenities supportive of the arts, and others (e.g Bruny Island), in isolation from such facilities. It therefore provides a good "mix" of school types within the one school district. In addition the author was aware that primary school teachers from this district have been supportive of extra-curricular large scale music productions for the public. They are also active in professional teaching associations and therefore aware of curricular developments and trends. They were judged likely to be willing to participate in such a survey and ensure a good response rate. In addition the author is personally acquainted with many schools and teachers in the Hartz District and teaches there herself. This allows for insights in interpreting survey data.

During 1994 the writer has been involved in piloting a private program of music tuition at Tarooma Primary

School which is located within Hartz District. During this time interest has been generated in the comparative situation of music programs in other schools. How were they providing programs? How do they differ from Taroona Primary? The accessibility of the schools to the writer made it most suitable for study.

It was considered reasonable then that all 23 specialist music teachers in the district (representing 27 Hartz schools) be sampled, and the excellent response rate (95.7%) is reflective of the dedication, interest and concern of the teachers. The high response rate also strengthens the reliability of findings and conclusions drawn, despite small numbers.

Design of the questionnaire

The survey instrument used was a 26 item questionnaire (see Appendix 2). Of these, 21 items contained precoded responses to complete, the others required opinions and elaboration of ideas. As this questionnaire was rather long, it was designed so that as far as practical the giving of opinions and elaboration of ideas was interspersed with questions requiring factual information. Ethical clearance was obtained from the Department of Education and the Arts and from the University of Tasmania (see letters in Appendix 3).

The questionnaire, accompanied by an introductory letter, consent form to be signed, and reply paid envelope, was mailed personally to each primary school music teacher. Teachers received them at the beginning of term 3 1994, and a 2 week period was allowed for their return. Personal contact was then made with teachers whose replies were late.

Pre-survey trial of questionnaire

Prior to distribution to music teachers the questionnaire was trialled with three primary school music teachers outside the Hartz District. The three teachers completed the questionnaire then were interviewed. In general they found the survey to be objective, non-threatening and straightforward to answer. Helpful suggestions were made such as the inclusion of "not sure" boxes (for Question 8), and extra space for further elaboration. At the request of one of the trial teachers Question number 9 received an additional part, as it was strongly felt that decision making process with regard to actual timetabling needed to be included.

Schools and teachers covered by the survey and response rate

The Hartz district contains 27 schools relevant to this study and 26 schools with specialist music teachers (as per information from Hartz district office). All primary schools within the district were contacted. (The school that did not have a specialist music teacher did have one appointed during the time of the survey.) Out of the 23 music teachers covering the 27 schools, 22 teachers (95.7%) responded to the survey. These teach in a total of 25 schools in the Hartz district and 4 others outside the district, making a total of 29 schools. This excellent response rate is regarded as a reflection of confidence in the survey and also in the researcher, who is known personally to so many of the respondents.

Background information on the sample schools (courtesy of the Department of Education and the Arts)

After the Cresap Report (Department of Education & the Arts, 1990) which heralded the beginnings of devolution, Tasmania was divided into eight school districts: Arthur, Barrington, Bowen, Derwent, Forester,

Hartz and Macquarie and Wellington. The Wellington district was abolished in 1992. Each district is now directed by a superintendent and support office and staff, rather than a centralised office. Hartz district is located in southern Tasmania (see map, Appendix 4) and includes the capital city, Hobart. It contains 38 schools of varying types in urban, suburban, rural and semi-rural locations. For locations of individual schools within the district see Appendix 5.

Thanks are warmly extended to the Department of Education and the Arts for their help in making available upon request a considerable amount of statistical information. The *Statistical Bulletin No 2*, (Resource Services Section, Dept. of Education and the Arts, Tas, 1993) provides a breakdown of government school enrolment details based on the August 1993 census. Figures contained in that document form the raw data basis of introductory statistics used in chapter 7 except where otherwise noted.

CHAPTER 6

AUSTRALIAN ARTS CURRICULA: A RESEARCH ANALYSIS WITH
SPECIAL REFERENCE TO VICTORIA AND TASMANIAArts curricula frameworks and guide-lines

The primary concern of this chapter will be to examine and critically analyse those documents that due to promotion by the Department of Education and the Arts in Tasmanian schools, are most likely to have significant influence on Tasmanian music teachers. These are: *A Statement on the Arts for Australian schools* (1994) and *The Arts - A Curriculum Profile for Australian schools* (1994); *Framework for Curriculum Provision K-12* (1993, Tas) and *Music in the Classroom* (1990, Tas). While the first two documents are frameworks covering large subject areas, the last document is specifically concerned with music. This document although earlier than the others is however part of a similar trend which views arts subjects as sharing related processes.

As curriculum proposals are not developed in a vacuum consideration needs to be given to other Arts curricula frameworks that are likely to have had some impact on the National Statement and Curriculum Profile for the arts and on Tasmanian music teachers. Analysis of every State arts framework and /or music curriculum document would be too large a task and therefore outside the scope of this dissertation, however mention needs to be made of the considerable number of arts frameworks that have now established a trend away from the individual arts areas and towards conceptions of the arts as a generic curriculum area. Temmerman has made a number of observations about Arts Frameworks and she has concluded that (Temmerman, 1990, 68-69):

1. Individual arts subject syllabuses are being replaced by arts frameworks
2. Music is seen within the broader context of the arts.
3. Curriculum structures encompass both primary and secondary levels with an emphasis on cumulative and effective transition between levels.
4. The broader frameworks/guidelines approach is in keeping with system level changes that emphasise greater responsibility to individual schools in planning learning programmes.
5. Schools have increased control over the financing and staffing of arts education programmes.
6. Increased demand for educational accountability has promoted collaborative decision making between school, community, and system administration.

The Primary arts curriculum documents that have been developed by a number of States include:

- *The Arts Framework P-10* (Victoria, 1987)
- *K-12 Performing Arts, Visual Arts and Design Education Curriculum Policy* (West. Australia, 1990)
- *Arts Education Framework* (Queensland, 1990)
- *Creative and Practical Arts* (New South Wales, 1992)
- *Learning in the Arts* (South Australia, 1986)
- *The National Arts in Australian School Project* (Queensland 1991):
 - The Arts and the Year 2000* (ed. McLeod)
 - The Arts and the Young Child* (McMahon)
 - The Arts and Technology* (Ed. Whelan)

The analysis of the selected documents will seek to answer some of the issues arising from the literature review and outlined in chapter 5 i.e.

- is access to and participation in the arts promoted as being for all children, or just a select few?
- do the documents suggest there are common processes equally applicable to all the arts?
- what are the underlying philosophical views of the nature of music and is the rationale for music education based on extrinsic or intrinsic reasons?
- are the documents written for specialist music teachers or generalist classroom teachers?
- to what extents is the development of individual creativity and appreciation of the creativity of others emphasised?
- what view of learning is being promoted?

A document that developed a common learning framework for the arts, and could be considered as a fore-runner for the National Statement and Profile for the Arts was *The Arts Framework P-10* (1987) from Victoria. The Victorian document will be examined in detail. Core statements as they pertain to all the arts will be analysed as well as individual statements concerning music education.

An analysis of *The Arts Framework P-10* (Ministry of Education, Victoria, 1987)

According to Temmerman (1990, 65), this framework was the result of a substantial degree of collaboration. With regard to music this involved people from primary, secondary, technical and tertiary institutions as well as music associations and the music industry. Selected schools throughout Victoria were involved in the

commenting and rewriting of Drafts. The most significant result of this has been the positive reception of the document by schools and teachers:

This has been attributed in part to the process of participative decision-making that took place in the formulation phase and a consequent feeling of ownership by teachers. Inservice programmes conducted by ministerial personnel further enhanced the overall positive response to the document. (Temmerman, 1990, 65)

The Victorian Framework provides broad guide-lines and advice for school communities enabling them to design and review arts curricula. Schools determine their own specific content within the broad guide-lines suitable for the needs of their own students. The document is organised in two main parts: Part A - the Arts Core Statement and Part B - the individual arts statements.

Part A looks at the arts as a whole, providing the basis for development of art policy under which all arts programs should operate. This section provides the following:

- **Rationale for the arts in education**

An explanation of why the arts should be included in education and the value of arts experiences to students.

- **Teaching and learning in the arts**

An explanation of the process of learning in the arts and the implications this process holds for effective teaching.

- **Curriculum development in the arts**

Advice for planning effective arts programs and selecting appropriate content.

- **Evaluation, assessment and reporting in the arts**

Advice on developing strategies for monitoring the effectiveness of the arts program, the quality of

students' arts experiences and communicating information to students.

•Reference list

The rationale includes the characteristics of the arts and lists the opportunities available to students through arts experiences. Emphasis is given to the development of aesthetic awareness and the unique nature of the arts. (*The Arts Framework P-10*, Ministry of Education Victoria, 1987, 9-12)

The teaching and learning philosophy expressed is that learning in the arts is developmental, student-centred and experiential, providing opportunities for creative, imaginative, and innovative thought (1987, 13). The learning model provided places the student at the centre of the learning processes. Learning is expressed as a complex interactive process involving the student in four ways: perceiving, transforming, expressing and appreciating.

Acknowledgement of the central role of the student in learning in the arts leads naturally to the viewpoint that "teacher-centred" or "knowledge-centred" approaches are unsuitable for arts education. The role of teachers and a variety of teaching approaches and strategies are discussed, with emphasis on teaching for individual differences, developing confidence, and learning from others. Skill development is seen as needing to be balanced with free expression and they are regarded as "a means of improving student expression and not as artistic ends in themselves" (Ministry of Education Victoria, 1987, 17). The development of enthusiasm for the arts and the fostering of a supportive environment through positive student-teacher relationships is seen as aiding artistic, aesthetic and creative abilities.

Effective arts curriculum is viewed as being dependent on a coherent and consistent philosophical base. The individual arts policies must reflect the characteristics and needs of each school and a number of influencing factors on the implementation and development of curriculum are listed. It is suggested that all policy statements include emphasis on access and success.

Perceiving, transforming, expressing and appreciating are expressed as four goals "equally applicable to all schools" (1987, 19). This is the common learning framework that is applied across the art forms. Although the goals are regarded as universal the content enabling them to be achieved will be contextually relevant reflecting the needs and interest of students. There may be some student involvement in the selection of content if appropriate. Emphasis is given to the need for content to be challenging, balanced, relevant, and offering breadth, diversity and continuity. Although recognition is given to the importance of sequencing an arts program the advantages of flexibility are stressed.

The section on evaluation discusses the nature of evaluation stressing that the major intention of evaluation is to improve the quality of the educational experience. Both formative and summative evaluation are regarded as necessary and a number of considerations are listed as including the uses of evaluation results. A number of evaluation areas are listed covering four areas: students, programs, schools and community.

The assessment and reporting section examines assessment procedures, emphasizing a variety of strategies, student self-assessment, individual achievement and various methods of written reporting. A

sample of a written report in the arts for primary school is included.

Part B: six individual arts statements for art/craft, dance, drama, graphic communication, media education and music. While the individual statements all vary given the different traditions, sensory modes and objectives of each, they all share the common basic approach as outlined in Part A of the statement.

The music statement is a comprehensive statement which includes these areas:

- **Introduction**

- aims of the statement

- **Rationale**

- the nature of music

- music in the curriculum

- **Guide-lines for curriculum development in music**

- developing a music curriculum

- composing, performing, listening

- **Assessment and reporting in music**

- assessment criteria

- reporting

- learning for living

Introduction

This outlines the aims of the music statement emphasising perspectives on music and guide-lines for curriculum development. The audience for the statement includes school councils, teachers, students and school administrators.

Rationale

In this section the nature of music is discussed. Although viewed as an abstract art, music is seen as a powerful form of expression and communication. Music

reflects aspects of society and is constantly evolving. The differing perceptions and responses of people to music are discussed as well as its functional nature. The rationale for inclusion in the curriculum is essentially extrinsic and centres on music's ability to improve the student intellectually and physically and to provide cultural enrichment. The traditional modes of listening, performing and composing form the basis of the curriculum with an emphasis that the curriculum keep pace with change. Innovation rather than duplication is to be encouraged in students (1987, 205).

Guide-lines for curriculum development

It is emphasised that the music curriculum must benefit all children in the school. Five areas are identified as focal points for developing the music curriculum in years p-10:

1. Musical experiences

Students develop an understanding of music through a balance of experiences in listening, composing (referred to as creating in *A Guide to Music*) and performing (encompassing playing, singing and movement). The relationship of these experiences to the Arts learning model and the interactive processes of perceiving, transforming, expressing and appreciating is discussed.

2. Music program goals

A list of opportunities and experiences is given that should be provided to students through the program goals.

3. Music learning goals

A music program should equip students in learning to know music through active involvement. The learning goals will develop a

variety of insights, conceptual understandings and musical skills and a sample list is given.

4. **Selection of program content**

Variety and balance are the main emphases. There is discussion of the importance of catering for all students and developing skills and knowledge. It is suggested that the difficulties of content selection can be overcome through utilisation of both teacher and student experience and expertise. Negotiation with students and the defining of achievable goals are discussed as important considerations.

5. **Activity planning**

Activities that promote musical development should be selected and placed within an overall developmental sequence. In order to assist teachers a comprehensive section on each of the three areas of composing, performing and listening is provided. Each section begins with a definition. Examples of activities are provided with an explanation of musical elements and skills being developed. Examples of teaching practice are also included.

Assessment and Reporting in Music

Irrespective of the methods used, efficient assessment is possible only if:

- achievable goals are set
- students are aware what the goals are
- students are motivated by the goals and the activities devised to achieve them
- assessment is ongoing
- self-assessment is encouraged
- there is constant communication between students and teachers

Examples are given for written self-assessment. These include a check-list, a questionnaire and critique sheet. Observation is listed as an ideal assessment for music

and a check-list is provided. Goal-based descriptive assessments are suggested as being the most appropriate form of reporting in music. Three examples are provided.

The music statement concludes with a section on the relevance of music to students' lives beyond school and career opportunities and work experience are provided.

To summarize then, the Victorian Arts Framework promotes the view that arts education and music programs in particular should be for all children in the school. The document provides a broad rather than specific outline and is suitable for both the classroom teacher and the specialist. The document claims that there are four common processes equally applicable to all the arts. The document upholds the philosophical view of music as a means of communication and self expression and predominantly extrinsic justifications are presented as a rationale. The document presents a student-centred model of learning. Although innovation is encouraged in the arts framework, a balance of activities involving listening, performing and creativity (composing) is stressed in the development of music programs.

Music in the Classroom (Tasmania, 1990)-an overview

Structure of the Document

This document was preceded by an interim document, titled *Music in Primary Schools* in July, 1988. In 1990 *Music in the Classroom* appeared, consisting of seven booklets:

1. General Guide-lines
2. An Approach to Creative music
3. Mostly Voices
4. Music, Movement and Dance
5. Mostly Instruments
6. Notation

7. Glossary

Music in the Classroom is not a document aimed at the specialist music teacher, as prior musical knowledge is not assumed. It could well be asked why the document was written at all since class teachers in Tasmania generally do not have responsibility for music programs owing to the large percentage of schools opting for specialist music teachers. There had been a number of rumours prior to the release of the Cresap report (DEA, 1990) that specialist teaching positions in primary schools were under threat (this did not eventuate) and this may have been responsible for the change in title. Certainly in both documents there is an emphasis on collaboration between the class teacher and the specialist, which seems to express an ideal that is not necessarily evident in reality.

Some aspects of the first two booklets will be examined.

The role of the class teacher and music teacher

The document opens with a statement claiming it was written primarily for the classroom teacher, with the aim of promoting music as an important and integral part of the curriculum (General Guide-lines, 5). It is stated that a number of people will be involved in teaching music in primary schools, including some, or all of the following:

the music teacher(s), the class teacher, the senior teacher and staff, the principal, parents, and other members of the school community

However, the claim is made that "ideally class teachers should be able to undertake a full and balanced music education program in their classrooms " (General

Guide-lines, 24). Reasons given for this are that "it is the class teacher who knows and understands children's

- strengths
- weaknesses
- interests
- day to day problems
- daily program of work
- family situations

The role of the music teacher is seen as providing support and assistance in any or all of these ways:

- with whole classes
- advising and working with the class teacher
- taking optional units
- group teaching
- providing individual tuition

The aims of music education

The document upholds the philosophy of music being an expressive language and that education in music is essential for all children and that music contributes to the social, emotional, intellectual and physical development of the child (General Guide-lines, 7-8). The document stresses the aims of music education as encouraging active participation in the fundamental activities of listening, creating and performing (General Guide-lines, 9). Although all three areas are described separately, emphasis is given to them as interdependent, overlapping and integrated parts of musical experience (General Guide-lines, 11). The common processes involved in making and creating various arts forms (experimenting, selecting, sequencing, refining, reflecting) are emphasised, and indeed much of this is taken from another DEA document *Children Language and the Arts*, (1985).

Importantly there is provided a list of general characteristics of children based on the stages of

progression for speech and drama in an earlier document, *A Framework for Speech and Drama: An Introduction and Overview* (Education Dept, Tas., 1989, 20-29). Alongside the general characteristics are desired musical outcomes. The outline of general characteristics and desired outcomes is presented in three stages: Stage A, Stage B and Stage C. These stages have been constructed to guide planning, with the proviso that they should be interpreted flexibly, keeping in mind

- the individuality of each child
- different growth rates of each child
- different experiences of each child.

The General Guide-lines conclude with a small list of resources which includes the *Victorian Arts Framework P-10* analysed above.

An Approach to Creative music

It is claimed that with the emphasis on content and skills with the recreation of existing works of art, the thinking responses of the child are restricted. The view held is that the creative approach achieves a greater impact on children's learning with "positive gains in self-esteem, confidence, concentration and complex thinking processes which will affect and benefit all learning areas" (p.8). The learning program structure in *An Approach to Creative Music* places the creating/making aspects of music as having the central role, with performing, listening and other skill development evolving from it in an integrated way. (p.8)

The child-centred approach is emphasised where it is claimed:

Eventually the children will reach a stage where, within an activity they will set their goals and directions. (p.8)

There is a shift in the teacher's role from specific director to facilitator:

Little teacher input is then required apart from the provision of appropriate stimuli and materials and guiding of reflection time. (p.8)

A series of lesson frameworks or outlines are then provided. They are guides only and it is stated they should be adapted to suit particular situations and needs.

In summary the Tasmanian document *Music in the Classroom* provides a broad outline for the classroom teacher to devise their own music program. Education in music is viewed as essential for all children. The justifications given for music are largely extrinsic. Common processes are suggested in the making and creating of various art forms and it is claimed that it is natural for children to relate one art form to another. Unlike the Victorian document, the development of individual creativity through music construction has a central role and forms the basis of the development of performing and listening aspects. In this view the student centred model of learning is paramount with the teacher's role being that of facilitator.

A Critique and analysis of Curriculum Framework K-12 (Tasmania, 1993)

Structure of the Document

In this document the concepts addressed are not new. The framework draws together existing state policies and emerging national directions. It includes the eight learning areas from the National Curriculum (Mathematics, Science, Technology, Health and Physical Education, Studies of Society and Environment, Languages other than English, the Arts and English) as well as the five

capabilities from *Our Children : The Future* (i.e. personal, linguistic, rational, creative and kinaesthetic), competencies from *Secondary Education: The Future* (SETF), as well as work related competencies, and places them in four age levels.

According to Poate (1993, 4)

What is special about the document is that it weaves these together into a single, cohesive unit onto which a school can plot its curriculum.

Table 5 from the document (Section D, p.7) shows clearly the interrelationships between capabilities and competencies (see Appendix 6). The capabilities are closely related to Gardners' seven intelligences (1982).

The document is divided into four sections, structured as follows:

SECTION A: A framework for planning, developing and evaluating the curriculum

The Department's requirements for the curriculum from kindergarten to year twelve are set out with the provision that Schools and Colleges *must* satisfy these requirements. This section gives the reasons for the framework as being:

1. a reference point to guide decision making
2. the drawing together of state and national policies
3. to show how national curriculum activities can be incorporated into Tasmanian education programs
4. the provision of a common structure for the review and development of programs

This section also outlines what schools and colleges must provide, how to interpret the framework into programs and the requirements that must be met.

SECTION B: Planning the curriculum provision for Schools and Colleges

This section provides planners (lists of intended outcomes) to assist schools in putting the Department's requirements into practice. There is a brief description of each of the capabilities and a description of each of the eight learning areas showing how each contributes to the development of the capabilities. It is claimed that each learning area makes a significant and unique contribution to each capability.

SECTION C: learning opportunities through four bands of schooling

Learning opportunities are outlined that students should typically experience in each learning area. A range of opportunities is described for each of the four bands of schooling. Band A includes kindergarten to year four; Band B includes year four to year seven; Band C includes year seven to year ten; Band D includes year eleven and twelve. The overlap of the first three bands emphasises continuity and the necessity for minimising breaks in learning as students progress through year levels.

SECTION D: Additional information

This section provides further elaboration of the capabilities and strands in each learning area and work related competencies. The descriptions are not exhaustive or prescriptive and are not presented in any hierarchical or priority order. The description of the arts learning area is closely related to the Draft National Statement.

A major concern with the Framework is the possibility of it becoming an accountability weapon, rather than a planning tool. The insistence that schools must comply, the three year timetable for implementation, the lack of consultation and the limited resourcing for implementation are all evidence for concern. This concern is expressed by Poate (1993, 4) in a relevant summing up of the document:

An initiative of this magnitude cannot be simply handed down to schools with an expectation that it will be carried out.

There must be consultation. Resources must be allocated to the project so that it can be implemented without increasing stress levels in schools.

The philosophy of the arts that is presented in this document is of the arts as shared symbol systems and forms of communication. Justifications or a rationale for the individual arts strands are not provided and a view on how students learn in the arts is not evident. As far as the arts are concerned while their place in the curriculum is strengthened due to the emphasis that experience of each of the eight learning areas is regarded as essential for all children, music education is not given security as it now rests as one of the five strands of the arts and no requirements are outlined that will ensure a music education for all children. This document promotes the common processes outlined in the Draft National Statement i.e. transforming, presenting, developing understanding of criticism and aesthetics, and developing understandings of past and present contexts. Now that the National Statement has reduced its four components to three, then this document must do likewise, or be out of step. To date this has not occurred.

Background to the Arts Statement

A steering committee was established by CURASS (Curriculum and Assessment Committee) to plan and monitor the development of the Arts statement. The University of Melbourne was selected to be its author and the writing team headed by Drs Geoff Hammond and Lee Emery (both with visual arts background). Reference groups were formed throughout Australia, convened by a representative in each State who were charged with getting together a broadly based group which included some professional association representation. These groups commented on the brief as it evolved from the two writers (see Appendix 7 for *Arts Progress Report* which contains a number of responses and recommendations) It must be realised, however, that this was a totally "top-down" exercise with the guide-lines given to the writers allowing no room for alternatives.

The Statement and Profile was developed in the context of these national policies and projects (Formal Consultative Brief, April 30, 1992, 2):

- Common and Agreed national Goals for Schooling
- The National Policy for the Education of Girls in Australian Schools
- The National Gender Equity in Curriculum Reform Project
- The National Aboriginal and Torres Strait Islander Education Policy

Time line for the brief, 1992:

- March 27 - Responses to preliminary draft writers by this date
- April 30 - First Draft presented to Steering Committee

- May 25 - Second Draft to consultative networks by this date
- June 3 - Final Draft presented to Steering Committee
- June 12 - Arts brief presented to CURASS meeting for comment and ratification

Consideration needs to be given to the fact that an initial preliminary brief was developed prior to the brief of April 30, 1992, and a Formal Consultative Draft (based on the June Brief) was produced October 15, 1992. A draft of the Profile for the Arts was produced in February 1993. The Statement of October 1993 and the draft profile of February 1993 were the documents upon which much public comment and debate have been based (e.g. by Boughton, *Curriculum Perspectives*, April 1, 1993). The Final edited manuscript of both the Statement and Profile (June 1993) differ somewhat from both the earlier brief and the draft and these differences will be discussed in the analysis. Significantly, late in 1993, there was a change to the title of the published documents to *A statement on the Arts for Australian Schools*. The original title was *National Curriculum Statement in the Arts*. Lepherd (1994, 75-76) believes this has thereby altered the concept and reflects a change in position from "one of desirability to that of possibility".

The June 1993 Final Edited manuscript of the Arts Statement consists of three main sections:

- Part 1: The arts as an area of learning
- Part 2: Strands
- Part 3: Bands

A brief introduction and background section provides contextual information on the development of the National

Curriculum, the purposes of the Statement and Profile, as well as the meaning of Strands and Bands. In Part one the five key art forms are identified and an analysis and definition of the arts is provided. The arts are described as symbol systems, social and cultural perspectives are discussed and there is an emphasis on aesthetics. Learning contexts are discussed as well as individual patterns of learning development. Student achievements in the arts are categorised under a number of headings. These include:

- aesthetic learning
- cognitive learning
- physical learning
- sensory learning
- social learning

The perspectives and emphases that are discussed which are of a cross-curriculum nature include:

- the relationship of the arts to other areas of the curriculum
- the arts and aboriginal and Torres Strait Islander societies' cultural diversity
- gender equity
- equality of opportunities
- literacy
- environment and development
- technology
- health and safety
- self-esteem and well-being
- ethics
- knowledge and social context

Part two outlines the five arts strands as distinct areas of knowledge and experience with identifiable skills and processes. Integrating the arts in non-school contexts is discussed as well as multi-arts experiences

in schools. Detailed generic descriptions of the three strand organisers are given. The major characteristics of each art form are then outlined and details are given of the three strand organisers and applied to each art form.

National Curriculum Statement and Profile - Analysis

Dawkins' Statement of 1988 *Strengthening Australia's Schools: A consideration for the Focus and Content of Schooling* is customarily seen as the starting point of National Curriculum initiatives. However, collaborative efforts prior to this time such as those initiated by the Australian Education Council (AEC) in 1986 resulted in a statement of common and agreed goals for school education and have given impetus to the current pace of proceedings. The States, Territories and the Commonwealth agreed upon eight broad areas of learning and the Australian Education Council made up of education ministers from each of these commissioned and approved the National Statements. In each area of learning a national position has been agreed upon. The areas are defined, essential elements outlined, distinctive features described, and a common framework for curriculum development is provided.

The statements are divided into strands and bands. Strands are groupings of content, process and/or conceptual understanding. Bands are broad stages of a learning sequence and each curriculum area has four bands with Bands A and B equivalent to primary schooling, Band C secondary schooling to year 10, and Band D the post compulsory years.

The profiles describe a typical progression of learning outcomes for students in the compulsory years of schooling. They have a twofold purpose: helping teaching and learning, and providing a common framework for

reporting student achievement. Profiles are divided into strands and eight levels of achievement. While the profiles indicate the typical progression in the achievement of outcomes, the statements outline what might be taught to achieve the outcomes.

According to Eltis (1993, 49) the absolute rights of States and Territories in determining final forms for their own schools have been honoured, and the Australian National Curriculum efforts have not attempted the mandatory forms as in the United Kingdom. Neither has, as suggested by Piper (1989, 1991) and McTaggart (1991) a definition of a common core curriculum for all students been made, standardisation of curriculum pedagogy been suggested, or moves towards nationwide testing been sought. (Eltis, 1993, 49, 50)

While there are a number of different views on the usefulness of National Curriculum statements, Kennedy (1993, 48) believes they will have much to contribute provided these conditions can be met:

- they are not set in concrete and they are updated regularly
- teachers can influence the statements, and be influenced by them
- areas such as the Arts can be treated differently, enabling them to cater for their unique needs
- they support teachers who have responsibility for school based curriculum development

A general critique - parts 1 and 2

From the outset of National Curriculum discussion the Arts have been defined as consisting of five strands: art and design, dance, drama, media and music. The reductionist nature (Boughton, 1993, 4) of the Statement has been challenged by many. (See *The Consultation Report*, Appendix 7). Although there is general support for the arts forms as strands approach (Consultation Report, 2), general concerns were voiced from SA and WA (Pascoe, 1992 *The Art Forms As Strands? A Western Australian Perspective*). The five strands appear in the brief and the draft as somewhat fixed entities, with little room for the addition of further art forms. The alteration of art and design to visual arts (encompassing art, craft and design) in the final document was no small victory, but does not negate the reductionist criticism.

The emphasis on the characteristics of learning in the arts is a positive aspect of the statement that should be endorsed by many. It is recognised that aesthetic learning underpins experience of all the arts, and is a realm of knowledge in its own right (June 93, 6). This is the justification for the inclusion of aesthetics as one of the strand organisers.

The cross-curriculum perspectives section recognises the place of the arts in other curriculum areas (e.g. drama in English, design in technology.) Collaboration with these other areas is claimed to be desirable but the different art forms " must find their full integrity in the arts learning area" (June 1993, 7). This statement was not included in this section in the earlier brief (April 30, 92, 4.1) or in the equivalent section (4.0) of the October 92 draft. However, in both earlier drafts, sections 5.0, 5.1 and 5.2 (*the arts and other learning areas*) stress specifically the clear and established

roles of dance, drama, design and the media as properly located within the arts learning area. The problem of literature as an art form and its inclusion within the English curriculum area is also discussed. The June document omits this section entirely. Significantly the June document also omits the previous discussion of *the arts as distinct areas of knowledge*. In this section, a very important emphasis was given to the fact that experience of one art form cannot substitute for another:

Unlike the strands outlined in most of the other National Statements, such as mathematics and English, the arts strands are distinctive art forms, and the experience of working within one arts form cannot substitute for experience in any other. For example learning in music is no substitute for learning in dance and vice versa. (October 1992, 6.0, 12)

This is an important consideration in light of the current practice particularly found in the primary school, where integration of subject areas is common and arts experiences often limited. Perhaps the writers consider the integrated or multi-arts approach to be of more value than the integrity and uniqueness of each art form.

The section on equality of opportunities, while emphasising the equal value of different cultural backgrounds and the needs of disabled and otherwise disadvantaged students, does not address resourcing issues. Considerable inequities exist across the country, particularly with regard to the availability of specialist teachers (see section on specialist/generalist teachers), physical resources such as rooms, equipment, instruments etc. and specifically with regard to adequate timetabling provision. It would seem to have been appropriate for the writers to have expressed some opinion and made some recommendations on these matters.

This is further highlighted in the section on technology (June 1993, 7) where it is recommended that arts learning explore the possibilities in certain technological advances e.g. music synthesizers, computers etc. How these resources will be funded is not discussed.

The section on knowledge and social context (June 1993, 10), claims the main emphasis should be on Australian culture and experience. The music curriculum cannot, and should not, be limited to such a narrow repertoire. Primary music education has an emphasis on a broad variety of musical styles and diverse cultures. Children need to have these broad experiences in order to inform and develop their growing aesthetic awareness.

The names given to the components (known as strand organisers in the final document) were viewed as highly problematic. The four components were

1. transforming
2. making and presenting
3. past and present contexts,
4. criticism and aesthetics

This scenario, together with the "force-fit" (Boughton, 1993, 67) to all five curriculum strands drew more criticism than any other aspect. The final document, while excluding the troublesome *transforming* (now *making/creating*) does not solve problems with the reduction of four components to three:

1. making, creating and presenting
2. arts criticism and aesthetics
3. past and present contexts

In the initial scenario the *transforming*, *making* and *presenting* categories which are the *active* aspects of the arts process represented fifty percent of the curriculum.

The other fifty percent (*arts criticism and aesthetics; past and present contexts*) represented passive aspects. The present scenario worsens the situation considerably: active aspects, one third: passive, two thirds. This is a contentious issue as some may view that arts criticism is not passive, however talk about the arts is not the same as doing or active involvement. Are the writers suggesting that knowing about the arts is more important than active involvement? As Stowasser acknowledges (1993, 15), music educators have worked for the past fifteen years to move the teaching of music out of a passive learning mode, and yet we have a National Curriculum reverting to emphasis on learning about the arts rather than being actively involved in them. A balanced curriculum has always been emphasised and I believe is still called for. Although it may be claimed that there has been undue emphasis given to performing aspects in music curricula, the promotion of creativity (making/creating) does not provide a balanced curriculum and neither does the over emphasis on criticism and historical understanding.

A further problem exists with *presenting* as a category. It is undeniable that *presenting* is a significant aspect of the performing arts. The visual arts cannot make such a claim and its use cannot be justified. Boughton (1993, 67) believes that the force-fit of *presenting* to the visual arts has nothing to do with educational reasons:

In my view it exists within the curriculum structure for political reasons, and is no more than a palliative measure to provide a superficial appearance of cohesion between the visual and performing arts.

Part 3

The section on the bands of schooling emphasises that the bands are age-related and student progress will be at different rates. The description of each of the arts forms through Bands A to D is provided as a guide for curriculum developers to sequencing content. While a number of important points are made throughout this section, the following are pertinent to our analysis of the music statement and profile:

1. Diversity rather than uniformity through the encouragement of innovation and personal expression (p.25)
2. All students should experience each of the five strands while at school (p.25)
3. Consideration should be given to learning in the arts outside the school (p.25)
4. In bands A arts are usually taught by generalist teachers (p.26)
5. Specialised competencies are developed early in some students and in some arts forms (p.26)
6. The development of listening skills is crucial. (p.30, 36)

Point 1 is problematic with regard to outcome statements in the Profile as they provide very little with regard to genuine encouragement of diversity or innovation.

It is interesting that in relation to points 2, 4 and 5 that in spite of the suggestion of the early development of specialised competencies (and this is crucial with regard to musical development), the emphasis in Band A is on the multi-arts approach (p.26). This is justified by the claim that it is unrealistic to expect the five art forms to be accommodated in the weekly primary school program. However the need for specialised

as well as integrated areas of learning is recognised for Band B (p. 32).

Point 3, while claiming the necessity to consider learning outside the school, is not taken seriously with regard to the Profile where there is no differentiation in outcomes for students who receive the benefits of extra tuition. While the aims of music education are to develop all children, social justice dictates that the curriculum embrace achievement at all levels. As Lephherd (1994, 104) notes the move towards competencies should not equate to mediocrity.

Point 6 affirms the importance of the development of listening skills. This is widely accepted as being of considerable significance in any music program. Unfortunately this is not reflected in the Profile statements where in each level listening is included in a somewhat random manner.

The June 93 Profile

The profile consists of generic outcome statements for each of the components at each level for 1 to 8. Creating, making and presenting is classified as exploring and developing ideas; using skills, techniques and processes; and presenting. The arts are not grouped in terms of visual and performing. The broad generic descriptors apply across each of the arts forms. The outcome statements are then presented specifically for each art form with the interesting exception that presenting for the visual arts is not included for the stated reason that it has less significance than for dance, drama, media, and music. There has been considerable evolution in the development of the Statements and profiles and they are now considered to be working documents and the profiles to contain examples

only which can be adapted by the States to fit into their own frameworks. In Tasmania the K-12 curriculum framework document has outline generic outcomes for the arts in each of the five areas of learning (creative, kinaesthetic, rational, linguistic, personal).

Francis (1993, 5-7) claims that the profiles have largely been misunderstood and misrepresented. He believes the profiles provide clear directions about where teaching is headed, what students can achieve, and that they provide a common language for reporting. He regards them as alternatives to other single measures of achievement such as tests or exams, allowing student performance to be seen in other ways than purely normative terms. Significantly he views profiles as examples of recent national and international trends towards outcomes-based education. One of the strongest criticisms of the profiles has been that they are based on outcomes that separate means from ends. This separation may be appropriate in the manufacturing industry, but, does not suit the complexity of education:

Why should a model typified by pre-specified outcomes and exemplars drive arts education, rather than reasoned insights, thoughtful deliberations and seasoned experience exercised in the context of each student's situation? (Boughton, 1993, 65)

Francis (1993) views the development of profiles across all key areas of the curriculum as a remarkable achievement given that until recently it was believed that only literacy and numeracy were suitable. The difficulty of profiling in some curriculum areas was because they were tied down to a very specific content or they were regarded as too creative to be pinned down to progressive statements of outcomes. Francis claims that fortunately, practitioners in these areas saw the great disadvantage of being left out of the "hard-edged

activity" of writing outcomes, and against the expectations of many, "plausible and defensible" progress statements have been achieved. (Francis, 1993, 7)

The expression of outcomes for the arts is problematic as end points are not always predictable. The arts are very complex and the expression of achievements at any level is not only very difficult, but also inherently reductionist. Generalised statements tend to be meaningless, while those that are sufficiently precise exclude more than they include. The standards that are easily written tend to be the readily observable and assessable performance indicators, while the more complex, subtle and yet highly valued are easily ignored (Boughton, 1993, 64, 65). Wright (1994, 39) claims that this reductionist philosophy is inappropriate for the measurement of artistic processes and products in early childhood. There is further concern is that "once stated, student achievement levels (and their exemplars) will represent all that is to be learned in the arts at school." Boughton (1993, 64)

A further problem concerns the nature of the learning that the profiles claim to represent. Are the levels based on a linear or a spiral view of learning? Do the indicators represent minimum, maximum or average working levels? Do we know what a typical music student can be expected to achieve given the variables of time allocation, resources and teacher qualifications? Are the outcomes those that are to be expected from generalist teaching, specialist teaching, or both? It is difficult to answer these questions from the Statement or profile. Achievement levels will surely be different for those students with extensive backgrounds of private instrumental tuition, yet such distinctions are not made

within the present performance indicators for the Profile.

According to the Profile (June, 1993, 2)

The national statement and profile for the arts have no one theoretical approach underlying them. Rather, they are based on the assumption that the arts may be viewed in many ways and that all considered conceptions of the arts are worthy of discussion.

This is basically a constructivist view of the arts in which context becomes an even more important filter of the philosophical underpinnings. Hence the study of provisions within a specific context gives us insights into some of the ways in which in the schools, the arts and especially music education are viewed. The implications for primary music education will now be considered.

Implications of curricular changes for classroom implementation

Both the changes towards Arts Frameworks and the National Curriculum initiatives will have effects in music education at the level of curriculum planning and at the implementation stages. It needs to be considered whether these changes will advance the cause of arts education in general, and lead to improved teaching and learning in music education in particular. As indicated by Kennedy (1993, 47) curriculum change can only be successful when it has won the hearts and minds of teachers. Teachers, as the experts of their own particular teaching contexts, need to be able to see the need for changes and have a sense of ownership or control over the development of strategies for change. Curriculum planning involves a partnership that must include rather than exclude the various stakeholders. As expressed by McMahon (1991, 30):

In the enterprise of schooling, the curriculum should be seen as a partnership between people rather than a single conduit through which ready-made decisions flow.

Three factors that have directly impinged upon the development and implementation of music curricula in the past have been the limitations of time allocation, staffing and resourcing. The change in philosophy which now places music within an arts framework will not remove the existing restraints: in fact the situation may well be exacerbated. If children need to experience the full variety of the five arts strands, how will this be accommodated in the already overcrowded curriculum? If timetabling all of these is impossible then which of the arts should be taught and who will decide?

The number of curriculum areas used as a basis for curriculum policy and planning has varied from State to State. Hoermann (1985, 35) has identified between six and nine prior to National Curriculum developments. Given the national decision for eight curriculum areas, and principles of equity, will the recommendations that 20% of school time to be devoted to the arts in primary school (Task Force, 1986) be reduced accordingly?

Although the arts are identifiable as a curriculum area they are not identical in the learning demands they make, nor their timetabling requirements. For music, sequential experiences with frequent or daily exposure, in the early years are desirable. With visual art, longer blocks of time allocated on a cyclical basis may be more desirable (Hoermann, 1985, 42). With increased problems of timetabling, the integrity of each art form is threatened, particularly in the primary school, where subject integration is common.

With the placement of specialist teachers in Tasmanian primary schools being threatened as a direct result of Government policy to reduce teacher numbers, the timetabling of music lessons might well be less of a whole school concern and depend more on the individual classroom teacher. The danger is that those teachers who perceive themselves as lacking the skills will simply avoid teaching music. The categories of *listening*, *creating* and *performing* as they apply to the teaching of music, have largely been accepted by both generalists and specialists alike. The language of any arts curriculum document needs to encourage inclusion rather than exclusion i.e. it must be readily understood and applicable for use by the non-specialist teacher.

The schools with sufficient staffing allocations enabling them to utilise specialist teachers, will do so in ways that ensure the Teaching Award provisions regarding maximum contact hours are adhered to. In other words, music teachers will teach whole class groups only, and optional programs, particularly instrumental and choral will either be forfeited or offered on a user-pays basis. The questionnaire given to primary music specialists in this research seeks to determine whether in fact this is the case. Already a number of primary schools in Tasmania are spending a significant proportion of their budget allocations on staffing. It is more often than not the specialist teacher (music, physical education, art or library) that is funded by the school, and in some instances (as for Taroona Primary School) funded by the parents, who elect to pay for programs their children would otherwise not receive. It is of course, only those schools and parents in socio-economically advantaged areas that can afford to do so.

As the trends in devolution continue, the parents and the wider school community will be called on more and more to make decisions that will involve choices for or against particular curricular offerings, and between the different arts. Parents may appear to have more choice for their children, but without equitable provision a balanced arts curriculum cannot be provided. A common framework, or uniformity across the arts will not be a necessity where schools emphasise or only offer one arts area.

The uncertainties from year to year with regard to adequate staffing provision may lead to difficulties with program continuity and sequencing. This is particularly ironical since both National and State curricular frameworks have claimed an important goal to be the promotion of continuity in learning experiences from primary to secondary level. Large cohorts of students lead to further problems with the pacing of programs and the allowance for student learning at different rates and in different ways (a requirement of the *Tasmanian Framework for Curriculum Provision, K-12*, section 3.5, p 2)

There are, therefore, a number of implications for both disadvantaged and gifted and talented students who might well be no longer adequately provided for within the school system, and for students in general who might well have severely limited music making experiences. While these circumstances are outside the control of curriculum writers and planners, they must not only be taken into consideration, but must be reflected in realistic statements of objectives and student profiles. Both the National Statement and Profile will, of necessity, be adjusted to suit the needs of individual schools, teachers and students. Curriculum offerings will

need to sharply distinguish between those objectives that are ideals and those that can be achieved in impoverished conditions.

All of these implications highlight the necessity for the provision of adequate professional development. Classroom teachers cannot be expected to be expert in areas where they have little training or experience. Because individual arts areas such as music are no longer represented in Tasmania at the senior hierarchical level by a subject officer, but now are the concern of one principal education officer for the arts, centralised organisation of professional development by departments of education will be severely limited. More and more the individual professional associations will be called upon to make this provision. At the moment we have in Tasmania the situation where whole school professional development is compulsory for five days a year. This means that music specialists often attend irrelevant seminars on maths or language for example, but do not have professional development in their subject areas recognised as legitimate where it does not involve the whole school. There are currently a number of submissions being made by music teaching associations to remedy the situation.

A positive outcome of the earlier conflicts with regard to the National Statement and Profiles has been the degree of collaboration, sharing and leadership that professional music teaching associations have shown, not only in bringing people together and providing opportunities for teachers' opinions to be seriously considered, but in the provision of professional development. A preliminary Arts Education Survey has been undertaken by the Australian Society for Music Education (ASME 1993) to assist efforts towards a national professional development program (see Appendix

8). This survey sought to find teacher opinion concerning four areas:

1. Awareness of the content of national arts statement, profiles and key competencies.
2. Professional development needed for effective teaching of the new curriculum.
3. Problems or challenges at the school or local region.
4. Additional resources required for both music and collaborative arts programs.

Development of an alternative music curriculum

A number of concerns have been voiced by professional bodies such as The Australian Society for Music Education during the developmental stages of the National Curriculum and Profile for the Arts. As a result of serious concerns with regard to the outcomes and pointers in the Profile, State Chapters of ASME convened meetings with teachers so that ideas could be gathered from across the country enabling the Society to present submissions leading to the revision of the Profile.

At the initial meeting of the Tasmania Chapter of ASME, May 25, 1993, teachers expressed general dissatisfaction with the lack of consultation between the writers and teachers, and a few even claimed to have heard or seen nothing concerning the Arts Statement or Profile. The four components (at that time *Transforming, Presenting, Arts Criticism and Aesthetics, Past and present contexts*) were discussed and felt to be unsuitable for music because they do not encompass what parents, students and teachers regard as being Music Education. While they were unhappy with the four components, teachers were generally happy with the five capabilities (personal, linguistic, rational, creative and kinaesthetic), discussed in the Arts Statement. These

were originally set out in *Our Children: the Future*, and are now presented in the *Tasmanian Framework for Curriculum Provision K-12*, as providing a common purpose and direction (3.8, p 3)

In place of using the National Curriculum's four components teachers agreed upon retention of the present three areas of the music curriculum: listening, creating and performing. After examination of the outcome statements and pointers contained in the Profile, teachers collaborated on writing a set of pointers for levels 1-8 using the three areas. It was felt that any lists should contain appropriate activities that produce achievable and desirable outcomes given the present resource allocations

- a. in the music classroom with a specialist teacher
- b. in instrumental groups with a specialist instrumental teacher

Details of the activities/pointers developed and the summary of the meeting are provided in Appendix 9. The teachers who were involved came from schools within the Hobart region and a number were from Hartz district. The main concern of teachers was that curricular statements should be relevant to actual practice, given the current provision of resources.

This research has attempted to establish the nature of current provision for music education within the Hartz school district in Tasmania through a questionnaire survey answered by specialist primary school music teachers. Analysis of statistical information provided by the Department of Education and the Arts and analysis of the questionnaire survey is presented in the following chapters.

CHAPTER 7

FINDINGS: PROVISION OF SPECIALIST MUSIC TEACHERS IN DIFFERENT SCHOOLS - DEPARTMENTAL DATA

Background information

This chapter presents initial tables which demonstrate differences in the staffing allocation of music teachers in relation to whole school staffing, and compare the music priorities of different schools within the district, including the more isolated schools. Tables are based on official statistics from the Department of Education and the Arts, but in some cases data have been reformatted by the author, especially in relation to the school categories used.

Table 1 shows all Tasmanian government schools, breaking down the number of schools by district and type. (i.e. unlinked kindergarten, special, primary, high, district high and secondary colleges). In considering numbers of schools, the Hartz district, with a total of 38 schools is the second largest in the State. By student enrolment, the largest enrolment in the State is in the Hartz district (see Table 2).

The schools in Hartz district relevant to this study are 23 primary schools and 4 district high schools. The unlinked kindergarten and Special Schools have not been included in the research. Schools have been classified by the author as either urban, suburban or rural and their respective enrolments are shown (see Table 3 and key to categories used). All kindergarten students are part time students and considered to be 0.5 of a full time student. Furthermore, categorisation of schools by enrolment figures, has been undertaken by the author. Schools with

enrolments of less than 200, 200-300, and greater than 300 respectively have been identified (see Table 4).

Every government school in the State is given a staffing allocation. This is the total staffing that a school is entitled to based on a number of indices such as enrolments, socio-economic factors, distance from District Office and rurality. The factors making up the formulae that determines staffing are currently under review (September 1994) and a number of arguments for and against retention of various indices have been proposed to address the perceived inequities.

As each school is given a budget (known as their School Resource Package) to cover maintenance and other running expenses, it is not uncommon for additional staff, particularly in specialist areas, to be funded from this Package.

Table 5 contains staffing allocation data and music teaching allocations as supplied by Hartz District Office in May 1994. Only 2 schools, 1 primary and 1 unlinked kindergarten, were not on the list seemingly due to the absence of music teachers. Question 7 of the questionnaire (see Appendix 2) sought clarification of the funding for music teaching as this was not evident in the information supplied by District Office and more music teaching staff than the figures supplied were a distinct possibility.

Table 5 also differentiates between specialist music staff and itinerant instrumental teachers. Although itinerant instrumental teachers are specialists in their own right, they do not teach general music programs for all children in the school and their expertise is confined to instrumental tuition for select groups of

children only. The percentage of itinerant music teaching is however included in the total percentage of music staffing and Table 5 shows the total percentage of whole school staffing allocated for music teaching. This percentage is entirely a school-based decision, although in some instances it may represent availability of music teaching staff. For example, while 84.6% suburban schools have an instrumental teacher, none of the rural schools have instrumental teachers, and, as shown in Table 6, the lowest music staffing rates (expressed as a percentage of whole school staffing) are in rural schools. In Table 6, 7 out of a total of 10 rural schools (70%) are below the average music staffing rate of 4.3%. Only 5 out of 14 suburban schools (35.7%) are below the average music staffing rate. One urban school is below the average.

Table 7 examines the relationship between school music staffing rates and the size of the school. In this respect it can be seen that only 3 out of 8 schools (37.5%) with enrolments over 300 have below the average music staffing of 4.3% and 3 out of 8 schools (37.5%) with enrolments below 200 have below the average music staffing. A larger proportion (7 out of 11, or 63.6%) of schools in the 201-300 enrolment category have below average music staffing. There may be a number of reasons for this and these need to be examined.

While school-based decisions such as these involve a complexity of reasonings according to each particular context, there are three other important factors apart from the availability of music teachers which could contribute to the percentages in Tables 5, 6 and 7. These are:

1. Schools elect to give more emphasis to other specialist areas e.g. physical education, art.

2. Schools elect to have lower numbers of students in classes.

3 Schools elect to have library, remedial, gifted and talented or other programs.

In relation to points no 1 and 3, the general trend seems to show that this is not the case as there are fewer specialist physical education teachers than music specialist teachers in primary schools (based on list of southern primary physical education staff 1994 as supplied in *The Whistle, March*). While the exact numbers of remedial or gifted and talented programs is not known they are not as prevalent as music programs and therefore staffing for these programs would only effect to a small extent decisions regarding the staffing of music.

However, in relation to point no 2, class size may be directly related to percentages of specialist teaching. Generally schools cannot gain extra teaching staff throughout the year due to an increase in enrolments as staff allocation is fixed for the year. However schools can decide on the size of their classes and this affects whether there is more or less "left over" for other areas. In order to establish whether this is the case the average class size for each school in the survey is needed. In recent times the question of class size has become a sensitive issue and at the time of writing the only official statistic available is the average class size for the whole State for prep-6. For 1994 this is 25.2 students.

All primary schools in Tasmania have to make decisions about how they will utilize their allocated staffing and the socio-economic status of the school may effect the choices being made. This will be examined following the presentation of Tables 1 to 7.

Table 1

Number of schools in Tasmania by district and type of school

August, 1993

<i>District</i>	<i>Unlinked Kinder</i>	<i>Primary</i>	<i>District High</i>	<i>High</i>	<i>Secondary College</i>	<i>Special</i>	<i>Early Special Education</i>	<i>Miscell -aneous</i>	<i>Total</i>
Arthur	0	26	4	5	1	2	1	0	39
Barrington	0	20	1	5	1	1	1	0	29
Bowen	1	20	7	4	1	1	0	0	34
Derwent	0	23	3	5	1	2	0	1	35
Forester	0	23	5	5	1	3	0	0	37
Hartz	1	23	4	5	2	2	1	0	38
Macquarie	1	19	2	5	1	1	1	2	32
Total	3	154	26	34	8	12	4	3	244

Table 2

Number of students in Tasmania by district and type of school

August, 1993

District	Unlinked Kinder	Primary	District High	High	Secondary College	Special	Total
Arthur	0	4546	1154	2376	857	119	9052
Barrington	0	5154	652	2769	912	94	9581
Bowen	86	5632	2778	2104	1239	53	11892
Derwent	0	5436	603	2417	777	91	9324
Forester	0	5102	1672	2266	755	181	9976
Hartz	47	6451	817	2892	2515	230	12952
Macquarie	102	5598	489	2725	1493	161	10568
Total	235	37919	8165	17549	8548	929	73345

Table 3

Enrolment and classification by subtype (i.e. urban, suburban, rural,) of primary, district high schools & unlinked kindergartens, Hartz district, August, 1993.

School	Type	Kinder	Primary	Secondary	Total Persons	Total FTE
Albuera St.	urban	15	138		153	145.5
Blackmans Bay	suburban	110	399		509	454.0
Bowen Rd.	suburban	30	393		423	408.0
Campbell St.	urban	25	158		183	170.5
Cygnet	rural	43	183		226	204.5
Franklin	rural	24	88		112	100.0
Glen Huon	rural	12	92		104	98.0
Goulburn St.	urban	31	203		234	218.5
Huonville	rural	74	456		530	493.0
Illawarra	suburban	42	251		293	272.0
Kingston	suburban	71	496		567	531.5
Lansdowne Cr.	suburban	30	221		251	236.0
Lenah Valley	suburban	70	415		485	450.0
Margate	rural	48	306		354	330.0
Mt.Nelson	suburban	24	198		222	209.0
Mt.Stuart	suburban	24	201		225	213.0
New Town	suburban	64	202		266	233.9
Princes St.	suburban	25	326		351	338.5
Sandy Bay Inf	suburban	25	53		78	65.5
Snug	rural	34	196		230	213.0
South Hobart	suburban	29	199		228	213.5
Taroona	suburban	28	196		224	210.0
Waimea Hgts.	suburban	12	191		203	197.0
Bruny Island	rural	7	42	3	52	48.5
Dover	rural	13	91	42	146	139.5
Geeveston	rural	32	162	91	285	269.0
Woodbridge	rural	29	181	124	334	319.5
East Moonah	suburban	47				23.5

Key:

urban = within 2 km radius of Hobart GPO
 suburban = 2 km - 15 km radius of Hobart GPO
 rural = > 15 km radius of Hobart GPO
 FTE = full time equivalent. All kindergarten
 students are part-time students and are
 considered to be 0.5 of a full time
 student.

Table 4

Numbers of schools in each subtype, according to size of enrolments, Hartz District,
August, 1993

<i>Enrolments k-6</i>	<i>Unlinked Kindergarten</i>	<i>Urban Primary</i>	<i>Suburban Primary</i>	<i>Rural Primary</i>	<i>District High</i>
<200	1	2	2	2	2
201-300		1	7	2	1
>300			5	2	1
Total	1	3	14	6	4

Table 5

Hartz District school staffing quota & music staffing allocation

<i>School</i>	<i>Allocated Staffing Quota</i>	<i>Music Teacher</i>	<i>FTE</i>	<i>Percent Staffing Music</i>
Albuera St.	7.4	specialist instrumental	0.4 0.1	6.7
Blackmans Bay	21.3	specialist instrumental	0.6 0.1	3.3
Bowen Rd.	21.5	specialist specialist instrumental	0.8 0.2 0.1	5.1
Campbell St.	8.6	specialist instrumental	0.4 0.1	5.8
Cygnnet	12.0	specialist instrumental	0.3 0	2.5
Franklin	6.1	T/aide instrumental	.04 0	0.6
Glen Huon	5.3	specialist instrumental	0.2 0	3.8
Goulburn St.	10.3	specialist instrumental	0.4 0	3.9
Huonville	26.1	specialist instrumental	0.8 0	3.1
Illawarra	12.7	specialist instrumental	0.4 0	3.1
Kingston	24.7	specialist instrumental	1.0 0.1	4.4
Lansdowne Cr.	11.1	specialist specialist instrumental	0.4 0.2 0.1	6.3
Lenah Valley	21.4	specialist instrumental	0.6 0.1	3.3
Margate	15.2	specialist specialist instrumental	0.6 0.2 0	5.3
Mt.Nelson	9.6	specialist instrumental	0.6 0.1	7.3
Mt.Stuart	9.9	specialist instrumental	0.6 0.1	7.1
New Town	11.0	specialist instrumental instrumental	0.2 0.1 0.1	3.6

Princes St.	14.4	specialist instrumental	0.6 0.1	4.9
Snug	10.9	specialist instrumental	0.4 0	3.7
South Hobart	9.8	specialist specialist instrumental	0.4 0.2 0	6.1
Taroona	9.6	specialist instrumental	0.2 0.1	3.1
Waimea Hgts.	8.2	specialist instrumental	0.4 0.1	6.1
Bruny Island	3.8	specialist instrumental	0.2 0	5.3
Dover	10.4	specialist instrumental	0.2 0	1.9
Geeveston	16.6	specialist instrumental	0.2 0	1.2
Woodbridge	21.4	specialist instrumental	1.0 0	4.7

N.B. Information provided by Hartz District Office did not include the percentages of staffing for music. These have been calculated by the author. Also the information provided did not include Sandy Bay Infant School as, at the time, this school did not have a music teacher. This school will however be included in subsequent tables per information from the survey.

Table 6
Percentage of total school staffing for music from lowest
to highest according to school type

<i>School</i>	<i>Type</i>	<i>Percent Music</i>
Franklin	rural	0.6
Geeveston	rural	1.2
Dover	rural	1.9
Cygnet	rural	2.5
Huonville	rural	3.1
Taroona	suburban	3.1
Illawarra	suburban	3.1
Lenah Valley	suburban	3.3
Blackmans Bay	suburban	3.3
New Town	suburban	3.6
Snug	rural	3.7
Glen Huon	rural	3.8
Goulburn St.	urban	3.9
Sandy Bay Inf	suburban	4.3
Kingston	suburban	4.4
Woodbridge	rural	4.7
Princes St.	suburban	4.9
Bowen Rd.	suburban	5.1
Bruny Island	rural	5.3
Margate	rural	5.3
Campbell St.	urban	5.8
Waimea Hgts.	suburban	6.1
South Hobart	suburban	6.1
Lansdowne Cr.	suburban	6.3
Albuera St.	urban	6.7
Mt Stuart	suburban	7.1
Mt Nelson	suburban	7.3
Total (average)		116. 5 (4.3)

Table 7
 Percentage of total school staffing for music from lowest
 to highest according to school size

<i>School</i>	<i>Size</i>	<i>Percent Music</i>
Franklin	<200	0.6
Geeveston	201-300	1.2
Dover	<200	1.9
Cygnet	201-300	2.5
Huonville	>300	3.1
Taroona	201-300	3.1
Illawarra	201-300	3.1
Lenah Valley	>300	3.3
Blackmans Bay	>300	3.3
New Town	201-300	3.6
Snug	201-300	3.7
Glen Huon	<200	3.8
Goulburn St.	201-300	3.9
Sandy Bay Inf	<200	4.3
Kingston	>300	4.4
Woodbridge	>300	4.7
Princes St.	>300	4.9
Bowen Rd.	>300	5.1
Bruny Island	<200	5.3
Margate	>300	5.3
Campbell St.	<200	5.8
Waimea Hgts.	<200	6.1
South Hobart	201-300	6.1
Lansdowne Cr.	201-300	6.3
Albuera St.	<200	6.7
Mt Stuart	201-300	7.1
Mt Nelson	201-300	7.3
TOTAL (average)		116.5 (4.3)

Socio-economic status

The Department of Education and the Arts has determined the socio-economic status for each school and represents this with an index known as the SES. Table 8 shows primary school SES ratings in Hartz District in order from lowest to highest. It is important to note that the *lower* the figure (as a disadvantage weighting), the *higher* is the socio-economic status of the school. Schools have been identified as rural, urban and suburban as in previous tables. The average SES figure for these Hartz District primary schools is 9.2 (which falls in the medium category). Only 1 rural school (Margate, in category 2) which is a commuter school, has a lower figure than the average (and therefore a higher socio-economic status), and only 1 urban school (Campbell St.) and 1 suburban school (Bowen Rd.), have figures higher than the average (and therefore a lower socio-economic status).

The categories reflect a basically equal interval scale of between 1 and 16, although there are some missing values on the scale. The distribution of schools in these categories reveals 20% more low SES schools than high SES schools. As we shall see in Tables 9 and 10 this distribution reflects the relative rurality of the District with a close overlap between rurality and disadvantage.

Table 8
SES figures for sample schools Hartz district

<i>School</i>	<i>Type</i>	<i>SES</i>
Sandy Bay Inf	suburban	2.8
Waimea Hgts	suburban	2.9
Taroona	suburban	3.5
Mt Nelson	suburban	3.8
Princes St.	suburban	5.2
Illawarra	suburban	5.4
Albuera St.	urban	5.4
Mt Stuart	suburban	5.9
Goulburn St.	urban	6.6
Blackmans Bay	suburban	6.6
Lenah Valley	suburban	7.0
Lansdowne Cr	suburban	7.1
South Hobart	suburban	7.3
Kingston	suburban	7.9
Margate	rural	8.7
New Town	suburban	8.9
Campbell St.	urban	9.7
Bowen Rd.	suburban	12.3
Woodbridge	rural	12.4
Huonville	rural	13.4
Snug	rural	13.5
Glen Huon	rural	13.9
Franklin	rural	14.2
Cygnnet	rural	14.2
Geeveston	rural	15.8
Dover	rural	16.1
Bruny Island	rural	16.5

Table 9
Division of schools into high, medium and low SES categories

<i>SES score</i>	<i>Number of schools</i>	<i>SES category</i>
1-5	8	1. high
6-10	9	2. medium
11-16	10	3. low

Table 10
Summary of school type and SES categories

<i>SES category</i>	<i>Urban</i>	<i>Suburban</i>	<i>Rural</i>	<i>Total</i>
<i>1. High</i>	1	7	0	8
<i>2. Medium</i>	2	6	1	9
<i>3. Low</i>	0	1	9	10
<i>Total</i>	3	14	10	27

Table 10 illustrates the close overlap between rurality and disadvantage (9 out of 10 schools in this category are rural).

School choice and specialist staffing

While the total staffing allocation for each school is determined by district office according to a number of factors (including SES and size) and is essentially outside the control of the school, individual schools still make all the decisions as to how they will utilize their allocated staffing. If we match the percentage of total school staffing chosen by each school for music teaching with the SES categories it is found that 70% of category 3 (low socio-economic status) schools have music staffing below the average of 4.3%. (See table 11)

Table 11
 Percentage of music staffing according to SES & size &
 type categories

<i>School</i>	<i>Type</i>	<i>Size FTE</i>	<i>Percent Music</i>	<i>SES Category</i>
Franklin	rural	< 200	0.6	3. low
Geeveston	rural	201-300	1.2	3. low
Dover	rural	< 200	1.9	3. low
Cygnnet	rural	201-300	2.5	3. low
Huonville	rural	> 300	3.1	3. low
Taroona	suburban	201-300	3.1	1. high
Illawarra	suburban	201-300	3.1	1. high
Lenah Valley	suburban	> 300	3.3	2. medium
Blackmans Bay	suburban	> 300	3.3	2. medium
New Town	suburban	201-300	3.6	2. medium
Snug	rural	201-300	3.7	3. low
Glen Huon	rural	< 200	3.8	3. low
Goulburn St.	urban	201-300	3.9	2. medium
Sandy Bay Inf	suburban	< 200	4.3	1. high
Kingston	suburban	> 300	4.4	2. medium
Woodbridge	rural	> 300	4.7	3. low
Princes St.	suburban	> 300	4.9	1. high
Bowen Rd.	suburban	> 300	5.1	3. low
Bruny Island	rural	< 200	5.3	3. low
Margate	rural	> 300	5.3	2. medium
Campbell St.	urban	< 200	5.8	2. medium
Waimea Hgts.	suburban	< 200	6.1	1. high
South Hobart	suburban	201-300	6.1	2. medium
Lansdowne Cr.	suburban	201-300	6.3	2. medium
Albuera St.	urban	< 200	6.7	1. high
Mt. Stuart	suburban	201-300	7.1	1. high
Mt. Nelson	suburban	201-300	7.3	1. high

Summary of findings

In this chapter statistics from the Department of Education and the Arts have been examined and analysis has provided information concerning the different provision of specialist music teachers in different schools in the Hartz district. The percentage of total school staffing for music has been calculated for each school and then compared with the type of school i.e. rural, urban or suburban, the size of the school (according to student enrolment) and the socio-economic status of the school (as determined by the DEA). On the basis of this information it has been discovered that:

1. While 70% of rural schools have music staffing rates below the average of 4.3% only 35.7% of suburban schools are below the average music staffing rate.
2. While 84.6% of suburban schools have instrumental teachers there are no rural schools with instrumental teachers.
3. While only 37.5% of schools with enrolments over 300 and 37.5% of schools below 200 have below the average music staffing rate, 63.6% of schools with enrolments between 201-300 have below the average music staffing rate.
4. The average SES figure for Hartz district is 9.2. There is a close overlap between rurality and disadvantage as expressed in the SES figure. For example 90% of rural schools have an SES figure below the average for the district.
5. Music staffing is also closely associated with the socio-economic status of the school as 70% of category 3 (low socio-economic status) schools have below the average music staffing, while only 44.4% of category 2 (medium socio-economic status) are below the average staffing

and only 25% of category 1 (high socio-economic status) are below the average staffing.

These findings will be discussed in Chapter 9 in relation to the survey of teachers and in testing the hypothesis.

CHAPTER 8

ANALYSIS OF THE SURVEY FINDINGS-SOME KEY THEMES IN
CURRICULUM PROVISIONScope of the questionnaire

The questionnaire contains 26 items which provide information concerning five main areas: the music teacher, the school, music classes, music programs and curriculum documents. The scope of questions is summarised as follows:

1. The music teacher - profile

- gender
- age
- qualifications
- employment status i.e. permanent/temporary; full-time/part-time
- full time teaching equivalent (FTE) for each school
- change in hours for 1994

2. The school - profile

- name of the school
- funding for music programs
- decision making processes for allocation of music teaching time and timetabling

3. Music classes and school characteristics

- number of classes in school compared with classes receiving specialist music teaching
- teaching time for class music programs - actual teaching time, perceived adequacy/inadequacy of time
- instrumental groups - actual teaching time, size, grades, optional/compulsory, perceived adequacy/inadequacy of time

- choral groups - actual teaching time, size, grades, optional/compulsory, perceived adequacy/inadequacy of time

4. Music programs and school characteristics

- continuity
- effects on programs
- sufficiency of physical and human resources
- additional programs taught by others
- extra-curricular activities
- content effectiveness
- program balance
- ideal programs
- teachers' suggestions

5. Curriculum documents

- familiarity with the curriculum documents: National Statement and Profile for the Arts; Framework for Curriculum Provision K-12; Music in the Classroom
- influence on programs

The research questions

As outlined in Chapter 5 (methodology) there are a number of areas of enquiry about the current status of music provision in Tasmanian State primary schools to be explored within the questionnaire survey. These are:

1. Are there school differences in provision of specialist music education?
2. Are there any differences in the provision of specialist music programs between the early childhood years, and middle and upper primary school.
3. Is the development of students' creative processes in music programs given as much emphasis as other aspects, and if not, why not?

4. What is the current status of provision for instrumental and/or choral programs conducted by specialist teachers, and are there school differences?
5. What is the extent of involvement in extra-curricular public performances for select groups of children and are there school differences?
6. To what extent are unqualified teachers being used to teach music in primary schools and does this differ by school?
7. To what extent do current curricular ideals and trends influence primary school music teachers' programs and is this related to the location or socio-economic status of the school?
8. Is there a continuity of provision of specialist services and programs from year to year?
9. Are schools developing individual resourcing solutions for the provision of music education?

Each of these questions is examined at the end of this chapter in light of the evidence found through the analysis of the questionnaire. It should be noted that despite small numbers it has been found desirable to represent numbers as percentages in some instances to help understanding of the data, and is justified because responses represent nearly 100% of all specialist music teachers in the District. In most cases, however the statistical convention of not representing small numbers under 5 as percentages has been observed.

Identification of schools

In the analysis the actual names of the schools represented in the survey responses are not revealed as promised in the covering letter. Where appropriate,

schools are identified according to rural, suburban and urban categories as outlined in Chapter 7, Table no. 3. Responses to the questionnaire revealed that 4 Hartz district teachers also teach at 4 schools outside the Hartz district. Information about these 4 schools will be shown separately from Hartz District only where appropriate.

1. The specialist music teacher

Gender and age of teachers (appendix 2 p.227)

The majority (77.3%) of music teachers within Hartz district are female, 22.7% of teachers are male. Sixteen out of 22 teachers are aged 36 and over. There is only one teacher under the age of 25. This is a reflection of the general ageing population of teachers to be found not only in this State but across the country.

Table 12
Gender and age of teachers

	<25	26-35	36-45	>45	Total no.	Total percent
<i>Male</i>	0	2	2	1	5	22.7
<i>Female</i>	1	3	10	3	17	77.3
<i>Total</i>	1	5	12	4	22	100.0

Teacher qualifications (appendix 2 p.227)

Respondents could categorise their qualifications in a selection of ways as outlined in Table 13. Of the 22 teachers who responded, 17 teachers categorised themselves as D, i.e. specialist music teacher with both school teaching and music teaching qualification; 1 selected C - general teacher with additional music qualification; 2 selected F (other) - one respondent described the qualification as a B.Ed with music as a major study (this in fact would have been category B) -

the other one described herself as a drama specialist with some music training; 1 selected E - musician with no teaching qualification; and 1 selected A - general teacher no music training.

Table 13
Teacher qualifications

<i>Qualification</i>	<i>Response (%)</i>
A. General teacher no music training	1
B. General teacher with some music training	
C. General teacher with additional music qualification	1
D. Specialist music teacher with both school teaching and music qualification	17 (77.3)
E. Musician with no school teacher qualification	1
F. Other	2
Total	22

Employment status of teachers (appendix 2 p.227)

Of the 22 teachers who responded, 15 (68.2%) are permanent employees and 7 (31.8%) are temporary. There are 15 part-time teachers (5 temporary + 10 permanent) and 7 full time teachers (2 temporary + 5 permanent - See table 14 below).

Table 14
Employment details

	<i>Full time</i>	<i>Part time</i>	<i>Total no.</i>	<i>Total percent</i>
Permanent	5	10	15	68.2
Temporary	2	5	7	31.8
Total (%)	7 (31.8)	15 (68.2)	22	100.0

Full time teaching equivalent (FTE) for each school
(appendix 2 p.228)

The FTE figures provided in the questionnaire confirmed those supplied by Hartz District office which have been analysed in the previous chapter. Part time teaching ranged from .04 (2 hours) - .8 (4 days) per week; 68.2% of music teachers are part time. Question 5 also provided confirmation of the particular schools where teachers were employed and the number of schools teachers were servicing. For example, only 2 of the 7 teachers who teach full-time do so in just one school. Only one teacher, a full timer, is placed in four schools (all rural), a formidable task for any teacher, even more so for a first year teacher as in this case. The majority of music teachers (63.6%) teach at one school only.

Change in hours (appendix 2 p.228)

There were 21 responses to question 6 which asked:

*Has there been any increase or decrease in your
teaching hours for 1994?*

There is a difficulty in interpreting responses to this question where teachers responded on a personal level and did not supply information for their individual schools. Also teachers may have a reduction or increase in hours in one school but no change to their total number of teaching hours. For example, one teacher who selected no change in hours was at a school where there had been no specialist music teaching in 1993 and therefore in actual fact this was an increase in hours for the school in 1994. Another teacher who did not select any category for this question had been on extended leave prior to this year and felt the question not applicable. This school also had no specialist music teaching in 1993 and so in fact this represented an increase in hours for the school in 1994. The responses

of the teachers (with allowance made for the actual situation as known for the examples given above) indicated that while 14 (66.7%) experienced no change in hours, 7 (33.3%) had hours either increased or decreased. Of these 7 teachers, 4 had hours decreased, 6 were at suburban schools and 1 was at a rural school. Changes in teaching hours may have an effect on the continuity of programs.

2. The school - profile

Funding for music programs (appendix 2 p.229)

There were 11 respondents (50%) who claimed the school was not funding their teaching in any way while 6 teachers (27.3%) indicated that the school was funding their teaching to a certain extent. However, this figure may be higher due to the 3 respondents who indicated they were not sure of funding arrangements and the 2 who did not give an answer. Of the 6 teachers who indicated some funding by the school, 3 were totally funded by the school. Table 15 shows the amount of teaching times funded as a percentage of total teaching time for the individual teacher and also the type of school. There are 3 suburban schools and 2 rural schools funding teachers.

Table 15
Percent of teaching funded

<i>School</i>	<i>Type of school</i>	<i>FTE funded</i>	<i>Percent total teaching</i>
<i>A (teacher 1)</i>	suburban	.2	25.0
<i>A (teacher 2)</i>	suburban	.2	100.0
<i>B</i>	rural	.2	100.0
<i>C</i>	suburban	.2	100.0
<i>D</i>	suburban	.1	75.0
<i>E</i>	rural	.1	33.3

Decision making processes (appendix 2 p.229)

The processes of decision making can be complex. While there are a number of factors influencing staffing decisions, the first part of question 9 was concerned with who made the decisions to have music teaching at the school. The majority of music teachers (14/22 or 63.6%) believed the decisions to be made jointly by the principal and staff (see Table 16), however the reality may be quite different. As one teacher (who ticked a: principal) said:

It is organised so that it is seen to be a decision by staff - that is what is said - but it is not.

Table 16
Music allocation decisions

<i>Decision maker</i>	<i>Responses</i>
a. principal	4
b. principal & staff	14
c. council/parents	0
d. combination	2
e. district office	2
f. not sure	0
<i>Total</i>	22

The second part of this question was concerned with the involvement (or lack of involvement) of the music teacher in the decision making process (see Table 17). All teachers in the sample responded to this question with 14 out of 22 (63.6%) indicating that they had not been involved, and 8 (36.4%) that they had. Concern has been expressed on a number of occasions by specialist teachers that they are left out of negotiations, or only informed once a decision has been made. The difficult nature of this issue is indicated by the number (12, or

54.6%) of teachers who chose to elaborate further with comments such as:

I was involved only as part of general staff discussion. Options were a) reduced class sizes or b) retention of music.

Table 17
Involvement of music teachers in decisions

	Yes (%)	No (%)	Total (%)
No. teachers	8 (36.4)	14 (63.6)	22 (100.0)
Further elaboration	6	6	12 (54.6)

The third part of the question examined actual timetabling decisions. It was answered by 21 teachers. There were three choices:

you the music teacher (a)
principal (b)
principal and other staff (c)

One newly appointed teacher (who did not tick any box) wrote of a consultative approach between the three. However he said timetabling

...is dictated by timetable constraints-staff availability, industrial conditions etc.

The majority of music teachers (18 out of 21) indicated that they were largely responsible for timetabling decisions (see Table 18).

Table 18
Who makes timetabling decisions?

	<i>Teacher</i>	<i>Principal</i>	<i>Principal & staff</i>	<i>Total (%)</i>
<i>Number</i>	18	1	2	21 (100.0)
<i>Further elaboration</i>	4	0	1	5 (23.8)

3. music classes and school characteristics

Number of classes in the school compared with classes receiving specialist music teaching (appendix 2 p.228)

Teachers were asked to indicate the total number of classes in each school and the total number of classes receiving specialist music teaching. While it may have been common once for all music teachers to teach all children in the school (K-6), changing economic circumstances may have led to a change in practice. The 22 teachers who responded to question 7 answered for each school they were teaching at, making the total number of teacher responses 32. (N.B: this does not represent 32 schools as some schools have 2 music teachers). There were 14 responses (43.8%) indicating that all classes within the school were taught, and 18 responses (56.2%) indicating that not all classes were taught.

There may be a number of reasons as to why some music teachers do not teach all classes in a school. Perhaps some teachers refuse to teach certain grades or have been taken off particular grades (for any number of reasons), or perhaps the school thinks that students in some grades have more important tasks (in another art form for example). Three reasons that can be deduced from teachers' comments in this survey are:

- a. not enough time.
- b. classes are covered by a second teacher.
- c. the school is a district school and classes not taught are secondary.

The particular teachers who responded to the survey were required to respond according to their own teaching. The responses must therefore be translated into actual school numbers. The following Table 19 shows schools where all classes are/are not taught. The figures have been adjusted to allow for factors b. and c. as outlined above.

Table 19
Classes taught according to school district

<i>School type</i>	<i>All taught</i>	<i>Not all taught</i>	<i>Total schools</i>
<i>Hartz schools</i>	15	10	25
<i>Outside Hartz</i>	1	3	4
<i>Total schools (percent)</i>	16 (55.2)	13 (44.8)	29 (100.0)

The adjusted figures in Table 19 still show that 13 schools (44.8%) do not have all classes taught by their specialist music teachers. Table 20 shows an analysis of classes taught/not taught according to types of schools. The majority of schools where not all classes are taught are suburban (69.2%).

Table 20
Classes taught according to school types

<i>School type</i>	<i>All taught (%)</i>	<i>Not all taught (%)</i>	<i>Total schools (%)</i>
<i>Urban</i>	3 (100.0)	0 (0)	3 (100.0)
<i>Suburban</i>	7 (43.8)	9 (56.2)	16 (100.0)
<i>Rural</i>	6 (60.0)	4 (40.0)	10 (100.0)
<i>Total (%)</i>	16 (55.2)	13 (44.8)	29 (100.0)

Insufficient time may be a factor influencing the number of classes taught. While it was found that larger schools have above the average music staffing (see Table 11, p.126 & 127), there still may be insufficient time to teach all classes. Table 21 compares school size with classes taught music.

Table 21
Classes taught according to school size

<i>Size</i>	<i>All taught (%)</i>	<i>Not all taught (%)</i>	<i>Total schools (%)</i>
<i><200</i>	6 (75.0)	2 (25.0)	8 (100.0)
<i>201-300</i>	5 (50.0)	5 (50.0)	10 (100.0)
<i>> 300</i>	5 (45.5)	6 (54.5)	11 (100.0)
<i>Total (%)</i>	16 (55.2)	13 (44.8)	29 (100.0)

While it appears that with the smallest schools (<200) it is more likely that all classes are taught (6 out of 8) there appears to be little difference with schools larger than 200. Within the analysis of teaching hours, actual class teaching times and the particular classes that are not receiving specialist music teaching are discussed.

Teaching time for class music programs (appendix 2 p.230)

With the introduction of industrial conditions requiring that teachers have certain amounts of non-contact time it is very likely that specialist teachers will be employed only to take whole class groups as opposed to optional instrumental or choral programs. Question 10 was concerned with this prospect and asked respondents:

Do you teach whole classes only?

There were 22 responses to this question with 6 respondents (27.3%) from 4 suburban schools and from 2 rural schools indicating they taught whole classes only. One of these was an incorrect response as they indicated elsewhere in the questionnaire that they took a variety of optional instrumental programs for small groups. Of the 16 (72.7%) remaining negative responses, one of these did not take any instrumental programs but as their contact with kinder was with half the class at a time, this was a technically correct response (although, an unusual situation).

Question 13 was concerned with average teaching hours for class music programs rather than instrumental programs, for the week. Respondents were asked to tick the most appropriate box (indicating teaching time) for all classes in each school. Two schools indicated they had programs operating on a fortnightly or 3 weekly basis and therefore they supplied figures averaged out for a week. All 22 teachers responded to this question, however 1 teacher who provided answers was only teaching instrumental programs so I have excluded those comments. The remaining 21 teachers gave a total of 30 responses. This represented 27 schools (taking into account that some schools have 2 teachers). Table 22 includes responses from schools outside Hartz district.

Table 22
Individual class teaching times (numbers of responses)

Grade	Teaching time per week on average (in minutes)					
	Nil	< 30m	30-39m	40-50m	> 50m	Total
Kinder	14	2	8	2	4	30
P-2	0	3	15	9	3	30
3-4	4	3	9	12	2	30
5-6	3	2	5	18	1	30
Total	21	11	37	41	10	120
Total percent	17.5	9.2	30.8	34.2	8.3	100

An examination of the responses in Table 22 reveals the following information (N.B. percentages and figures have been modified from the above table to exclude nil time data as this is not actual teaching time):

- The most common specialist class music teaching times are 40-50 minutes (41.4%), followed by 30-39 minutes (37.4%).
- The majority of classes receiving 30-39 minutes are kinder-grade 2 (23/37)
- The majority of classes receiving 40-50 minutes of specialist teaching time are grades 3-4 and 5-6 (30/41)
- Specialist music teaching times are related to the grade taught e.g: 18/27 (66.7%) of grades 5-6 receive 40-50 minutes; 12/26 (46.1%) of grades 3-4 receive 40-50 minutes; 9/30 (30%) of grade prep-2 receive 40-50 minutes; and only 2/16 kinder classes receive 40-50 minutes.
- 21/120 (17.5%) classes do not receive specialist music teaching.
- 14/21 (66.7%) classes not receiving specialist music teaching are kinder.

When the responses were matched to teachers and schools (taking into account that some schools are represented in Table 22 more than once), it was found that:

- The 10 responses indicating lessons of more than 50 minutes duration represent 4 teachers in 4 schools: 2 suburban, 1 urban, 1 rural.
- The 11 responses indicating lessons less than 30 minutes duration represent 4 teachers in 5 schools: 4 suburban, 1 rural.
- The 21 responses indicating classes not taught represent 12 teachers (57.1% of teachers) in 10 suburban and 5 rural schools.
- The 14 responses indicating kinder not taught represent 12 teachers (57.1%) in 13 schools (9 suburban, 4 rural: i.e. 48.2% of schools).

Perceived adequacy or inadequacy of class teaching time

The second section of question 13 required respondents to indicate whether they believed the classing teaching times were adequate or inadequate in order to achieve curriculum objectives. Of the 30 responses given there were 22 indications (73.3%) that time on class was adequate, and 8 (26.7%) indications that time on class was inadequate. The results of matching the responses to schools are shown in Table 23.

Table 23
Adequate/inadequate class teaching time:
responses according to school type

<i>School</i>	<i>Adequate (%)</i>	<i>Inadequate (%)</i>	<i>Total (%)</i>
<i>Rural</i>	9 (90.0)	1 (10.0)	10 (100.0)
<i>Suburban</i>	10 (59.0)	7 (41.0)	17 (100.0)
<i>Urban</i>	3 (100.0)	0	3 (100.0)
<i>Total (%)</i>	<i>22 (73.3)</i>	<i>8 (26.7)</i>	<i>30 (100.0)</i>

Of the 8 teachers who indicated class times to be inadequate, 7 are at suburban schools. There may be a number of reasons as to why this is the case. Although suburban teachers may have greater expectations and therefore be more likely to perceive class time to be inadequate there may also be differences in the way suburban/urban and rural schools allocate time. As analysed previously (Table 22) most lessons that were less than 30 minutes (4 out of 5 cases) were in suburban schools and most often (9 out of 13 cases) it is in suburban schools that kindergarten is not receiving specialist music teaching. Schools may also choose to have more instrumental and choir teaching time resulting in less class music teaching time. This possibility will be analysed in the following sections.

Instrumental groups (appendix 2 p.230)

Question 11 required respondents to list the instrumental groups they taught, the grades involved and the numbers of students in the smallest and the largest groups. All 22 respondents supplied information with 5 teachers (22.3%) indicating they do not take any instrumental groups. A sixth teacher was teaching at two schools, one in Hartz district which does not have an instrumental program, and one outside the district which does. All the respondents who indicated they taught instrumental programs also indicated that these were optional rather than compulsory. The most popular programs were for recorder and guitar, with some teachers indicating that they had up to 4 recorder groups. Besides these there were also some mixed ensembles and bands as well as tuition in instruments such as flute, clarinet, saxophone, trumpet, drums and keyboard (see Table 24a).

The 17 teachers who had instrumental groups indicated the grades taught. There were 19 grade indications given

(some teachers have 2 different age groups for starting an instrument, depending on the instrument). The majority of teachers limited their instrumental programs to grades 3-6 (see Table 24b). Group sizes ranged from 1 - 70 and teachers supplied smallest and largest sizes of instrumental groups (see Tables 24c and 24d).

Table 24a
Numbers teaching instrumental groups

<i>Instrument</i>	<i>Number of responses</i>
<i>Recorder</i>	14
<i>Guitar</i>	14
<i>Trumpet</i>	1
<i>Flute</i>	2
<i>Clarinet</i>	2
<i>Saxophone</i>	1
<i>Keyboard</i>	1
<i>Mixed ensemble</i>	2
<i>Band</i>	1
<i>Drums</i>	1
<i>No instrument</i>	5

Table 24b
Instrumental grades

<i>Grades</i>	<i>p-6</i>	<i>2-6</i>	<i>3-6</i>	<i>4-6</i>	<i>5-6</i>	<i>6</i>	<i>Total</i>
<i>Responses</i>	1	3	6	7	1	1	19

Table 24c
Size of smallest instrumental groups

<i>Group size</i>	<i>Number</i>
1-3	4
4-6	7
7-10	5
11-16	1
<i>Total</i>	17

Table 24d
Size of largest instrumental groups

<i>Group size</i>	<i>Number</i>
7-10	2
11-15	6
16-20	3
21- 25	2
30 -35	3
35 +	1
<i>Total</i>	17

Perceived adequacy/inadequacy of instrumental teaching time (appendix 2 p.232)

There were 24 responses giving time indications for instrumental programs. Times ranged from 30 minutes to 4 hours, the average time being 1 hour 49 minutes. There were 12 responses below the average time. Of the 24 responses indicating time adequacy or inadequacy, 15 (62.5%) were satisfied that time was adequate and 9 (37.5%) believed time to be inadequate. A comparison is shown in Table 25 between perceptions of adequate or inadequate instrumental teaching time and the average

time. Of those who indicated time to be adequate, 5 had below average teaching times while 8 of those who indicated times to be inadequate were below the average time.

Table 25
Perceived adequacy/inadequacy of instrumental teaching time compared with the average time

<i>Average time</i>	<i>Adequate</i>	<i>Inadequate</i>	<i>Total (%)</i>
<i>Above average</i>	10	1	11 (100.0)
<i>Below average</i>	5	8	13 (100.0)
<i>Total (%)</i>	15 (62.5)	9 (37.5)	24 (100.0)

Table 26 shows the responses matched to school types. This indicates that 5 of the 9 teachers who believe instrumental teaching time to be inadequate are at rural schools.

Table 26
Perceived adequacy/inadequacy of instrumental teaching time according to school type

<i>School</i>	<i>Adequate</i>	<i>Inadequate</i>	<i>Total (%)</i>
<i>Rural</i>	5	5	10 (100.0)
<i>Suburban</i>	8	3	11 (100.0)
<i>Urban</i>	2	1	3 (100.0)
<i>Total (%)</i>	15 (62.5)	9 (37.5)	24 (100.0)

In the analysis concerning adequacy and inadequacy of class teaching time it was considered that urban/suburban and rural schools may allocate teaching time differently by giving more or less emphasis to instrumental and choral programs. The fact that more teachers from rural schools believe instrumental teaching time to be inadequate supports this view.

Choral groups (appendix 2 p.230)

Question 12 required respondents to list the choral groups they taught, the grades involved and the numbers of students in the smallest and the largest groups. There were 16 teachers (72.7%) who indicated in their responses that they conduct a choir or choral group of some kind, while 6 teachers (27.3%) do not have a choir. Choir was indicated to be an optional part of the program by 15 teachers, while 1 teacher indicated it was compulsory for grades 4-6. Where schools had only one choir (6 cases) teachers supplied maximum size figures. There were 10 cases where 2 sets of figures were supplied indicating that these schools had 2 or more choirs. Choir sizes ranged from 10-120, the average size being 41. The majority of choirs (62.3%) cater for children from grades 3-6, while only 37.5% include younger children (see Table 27).

Table 27

Number of choirs, listed according to grades involved

<i>Grades</i>	<i>P-6</i>	<i>2-6</i>	<i>3-6</i>	<i>4-6</i>	<i>Total</i>
<i>Responses</i>	3	3	6	4	16
<i>Percent</i>	37.5		62.5		100

Perceived adequacy/inadequacy of choir time (appendix 2 p.231)

As for question 12, the 16 teachers who had indicated they had choirs responded to the question concerning choir time. These 16 teachers indicated they conducted from 1 to 3 choirs in each of 24 schools. The number of total choir times shown was 24. Total choir times ranged from 20 minutes to 100 minutes, with the average time being 50 minutes. Of the 24 responses concerning adequate and inadequate times, 14 (58.3%) regarded particular school choir times as adequate, while 10 (41.7%) regarded their times as inadequate. Of those who believed their

time to be adequate, 8 were below the average time. Of those who believed their time to be inadequate 8 were below the average time (see Table 28)

Table 28

Perceived adequacy/inadequacy of choir teaching time compared with the average time

<i>Average time</i>	<i>Adequate</i>	<i>Inadequate</i>	<i>Total (%)</i>
<i>Above average</i>	6	2	8 (100.0)
<i>Below average</i>	8	8	16 (100.0)
<i>Total (%)</i>	14 (58.3)	10 (41.7)	24 (100.0)

When the responses are matched to school types (see Table 29) we find that the majority of teachers who consider choir time to be inadequate are from suburban schools (8/10 or 80%).

Table 29

Perceived adequacy/inadequacy of choir time according to school type

<i>School</i>	<i>Adequate</i>	<i>Inadequate</i>	<i>Total (%)</i>
<i>Rural</i>	5	2	7 (100.0)
<i>Suburban</i>	6	8	14 (100.0.)
<i>Urban</i>	3	0	3 (100.0)
<i>Total (%)</i>	14 (58.3)	10 (41.7)	24 (100.0)

Although these responses concerning adequacy /inadequacy of class teaching time, instrumental teaching time and choir teaching time represent the subjective perceptions of teachers, and while the expectations of suburban teachers may be higher, there is a notable difference between the types of schools. Suburban schools with more emphasis on instrumental teaching have less time for class teaching and choral programs (hence the

perceived inadequacy of these aspects). Rural schools that have fewer opportunities for significant instrumental programs have more time for class teaching and singing programs.

4. Music programs and school characteristics

Continuity (appendix 2 p.232)

Question 14 asked respondents if they were satisfied with the degree of program continuity from year to year. They were required to answer for each school at which they were teaching. There were a total of 29 indications given by the 20 teachers who answered the question. The 2 respondents who did not answer the question were both in new schools (one had only been there 2 weeks) and in fact they could have indicated "not sure". There were 16 indications (55.2%) of satisfaction with program continuity, 4 (13.8%) negative responses, and 9 (31%) "not sure" selections.

When the responses were matched to individual teachers and schools it was found that the "not sure" responses were made by 6 teachers who were recently in new school situations. The negative responses were from 3 teachers teaching in 4 suburban schools. Satisfaction with program continuity may be related to stability of teaching hours and when compared with question 6, it was found that two of the three negative respondents for question 14 had also shown a decrease in their hours for question 6.

Effects on programs (appendix 2 p.232)

Question 15 asked respondents:

Are there any areas of the music program that you have previously taught the you have not been able to teach this year due to cut backs, or staff decisions of any sort?

This question, while not linking responses to particular schools allowed teachers to elaborate on the effects of cut backs in their particular situations. A total of 20 teachers responded and a number of comments were given. While only 3 teachers had indicated dissatisfaction with program continuity in question 14, there were 9 teachers (45%) who in this question recorded effects on programs. All teachers who reported effects on programs were teaching in suburban and urban schools. The majority of comments concerned effects on instrumental programs. There were 11 (55%) indications that programs were not effected.

Comments received:

- instrumental programs reduced or withdrawn completely (8 responses)
- all instrumental now on private basis (1 response)
- choice between choirs and instrumental (1 response)
- no time for kinder (2 responses)
- radical timetable changes to accommodate everything (3 responses)
- lunch times have to be used (1 response)
- upper primary class times cut (1 response)

Sufficiency of physical and human resources

In question 16, respondents indicated the degree to which they were satisfied with physical resources by selecting one of four categories as shown in Table 30. As respondents gave indications for each school there was a total of 31 responses which have been matched to school types in Table 30 below.

Table 30
Teacher satisfaction with physical resources according to
school type

<i>School</i>	<i>Excellent</i>	<i>Good</i>	<i>Adequate</i>	<i>Inadequate</i>	<i>Total</i>
<i>Urban</i>	0	1	1	1	3
<i>Suburban</i>	6	4	7	0	17
<i>Rural</i>	2	3	3	3	11
<i>Total</i>	8	8	11	4	31

While this represents a subjective viewpoint (and interestingly in all cases where there were 2 teachers in the same school each selected a different category), it is interesting that the 4 inadequate responses were from 3 rural schools and 1 urban school.

Question 25 sought views on current resourcing (including human) and asked respondents:

Do you believe that your current resources are sufficient to achieve the student outcomes suggested by the national Statement and Profile in the Arts for music education?

Of the 22 respondents who answered question 25, 4 indicated that they believed current resourcing to be sufficient, 10 (45.5%) selected "no" and 8 (36.4%) selected "not sure". Table 31 matches the teachers' responses to school types.

Table 31
Sufficiency of current resourcing (including human)
according to school type

<i>School</i>	<i>Yes</i>	<i>No</i>	<i>Not sure</i>	<i>Total (%)</i>
<i>Urban</i>	0	2	1	3 (100.0)
<i>Suburban</i>	5	9	4	18 (100.0)
<i>Rural</i>	0	5	6	11 (100.0)
<i>Total (%)</i>	5 (15.6)	16 (50.0)	11 (34.4)	32 (100.0)

Table 31 shows that all the indications of satisfaction with current resourcing (15.6%) come from 5 suburban schools. Indications that current resourcing is insufficient have come from all three school types.

Additional music programs (appendix 2 p.233)

There were 27 "yes" responses and 5 "no" responses to question 17 concerning additional music programs. Respondents indicated a variety of other programs under 5 categories (see Table 32). Respondents included in the "other" category a number of programs that could have been included in the other 4 categories. I have therefore allocated "other" responses to the appropriate category. The 1 "other" response remaining represents parents conducting elective instrumental programs. The string and brass/woodwind programs are carried out by itinerant music staff. Itinerant staffing was included in the tables showing music staffing percentages in the previous chapter. String/brass/woodwind programs account for 41.7% of all other music programs in any school. This is followed by programs conducted by class teachers and other staff which represent a third of other programs and then private programs which account for one quarter.

Table 32
Additional music programs

	<i>String</i>	<i>Brass/ woodwind</i>	<i>Private</i>	<i>Class teacher /other staff</i>	<i>Others</i>	<i>Total responses</i>
<i>Responses</i>	6	14	12	15	1	48
<i>Percent</i>	41.7		25	33.3		100.0

Extra-curricular activities (appendix 2 p.234)

There were 20 responses to question 18 which required teachers to list the activities their students had been involved in over the last two years. The majority of teachers (90.9%) indicated they had been involved in extra-curricular activities. Those who had not been involved in these activities wrote that because of their recent arrival at their respective schools they could not comment. The activities listed were not intended to be an exhaustive list, but were designed to help respondents think of as many as they could. The list included popularly supported, large scale activities as well as small school-based ones such as assemblies. The purpose of the question was to ascertain the extent of extra-curricular involvement and to determine whether these are for select groups of children. Numbers of activities listed for each teacher ranged from 2 to 9, the average being 5.9. Teachers were not required to list activities according to school and therefore it could not be determined whether the amount of involvement in extra-curricular activities related in any way to the location, size or socio-economic status of the school. The support of particular activities could however be determined with the school concerts/production/musical category being the most supported and orchestra being the least. Activities involving select smaller groups of children were also widely selected e.g. Eisteddfod, Yanomamo, ASME recorder festival but more information would be needed to determine the exact extent.

The respondents were also required to give the amounts of time needed for extra-curricular activities (question 19). Their responses were categorised in 4 ways. While no respondents indicated activities taking more than half of available teaching time, 63.1% of teachers reported that they took from 10-50% of teaching

time and 36.8% reported them taking less than 10% of time. One respondent who did not select any of the categories stated that

all these activities are prepared for in my own time given to the school.

Content effectiveness (appendix 2 p.235)

Respondents were asked to identify the most effective and the least effective aspects of their programs in question 20. In all, 20 teachers responded with a wide variety of answers. One teacher responded with "not sure", and one claimed they found it difficult to judge their own work. Comments that occurred more than once are at the top of the list in each case.

most effective:

- instrumental program (7)
- choir/singing (3)
- wide range of musical experiences (2)
- balance of time with listening, creating and performing (2)
- class teaching/music education for all children (2)
- combined arts program/ emphasis (2)
- skill and concept development (2)
- displaying achievements in assembly and other PR opportunities
- preparation for high school
- development of coordination
- participation in extra-curricular activities
- flexibility of programming and teaching methods
- 80 m sessions allowing for creativity
- large participation rate
- composition

least effective:

- creativity (3)
- large classes (2)
- dance movement, (2)
- short 30m sessions (2)
- Choir/singing (2)
- recorder tuition (2)
- lack of appreciation by class teaches expressed in attitude to time off
- guitar classes with least able children
- attendance during normal schools hours- catching up with regular school work
- not enough formal evaluation
- greater proficiency with guitar needed
- insufficient continuity of class music programs
- instrumental accompaniment work
- not enough time to teach all required.
- some days everything!

Program Balance (appendix 2 p.235)

In question 21 respondents were asked if they believed their programs gave equal emphasis to listening, creating and performing. The importance of program balance is often stressed in music teacher training programs and as respondents may have felt they *should* be giving equal emphasis to each aspect the responses given may be different from actual practice. All 22 respondents answered the question. Of these only 5 (22.7%) indicated that programs did not give equal emphasis to each aspect. The previous question (20) had also shown that while a variety of aspects were considered the least effective, creativity had been mentioned 3 times as being the least effective part of the music program. Also 9 respondents to question 21 (including 4 who answered yes), indicated in the next part of the question an aspect which was given either the greatest or least emphasis, suggesting

that their answers should have been in the negative. (See table 33).

Table 33
Aspects given the greatest/least emphasis

<i>Aspect</i>	<i>Greatest</i>	<i>Least</i>	<i>Total</i>
<i>Performing</i>	5	2	7
<i>Creating</i>	0	5	5
<i>Listening</i>	0	1	1
<i>Total</i>	5	8	13

8 respondents supplied reasons. These reasons were:

- time restraints (3)
- emphasis is on instrumental teaching/performance(2)
- teaching interests strengths/weaknesses (2)
- no opportunities (1)

Ideal programs (appendix 2 p.236)

The responses to question 22 covered a number of areas with most respondents giving several ideas. Comments fell into 3 main categories that were significant for a number of respondents, the most popular being "more time" which was expressed in a variety of ways:

1. more time for:
 - 5 days a week in one school so as to reduce huge compromises
 - more than one day in each school
 - class sessions 45 minutes rather than 30 mins
 - more than 30 mins with senior classes
 - longer sessions
 - increased instrumental teaching time
 - kinder

- extension of talented students
 - recorder, guitar and individual instruction
 - several infant lessons per week
 - choral and instrumental below grade 3
2. more money for
- better equipment and environment
 - more resources
 - more staff
 - more instruments
 - inclusion brass/wind program
3. smaller classes:
- reduced class size to 16-18-20 students
 - smaller groups for instrumental work
 - individual instruction

Other comments included the following:

- music should be non-compulsory
- music should be normal subject rather than elective
- nothing, very happy as is

Teachers' suggestions (appendix 2 p.237)

Question 26 provided a number of suggestions given by 18 teachers. The need for professional development and education of other staff were recurring themes. Class teachers' attitudes towards non-contact time received several references. The following comments were typical:

Class teachers' time-off ruins music programs. Music teachers are chosen for their time-off value. This forces larger numbers rather than smaller instrumental groups.

Better education of non-music teachers is needed right from student teachers up. Sometimes student teachers will actually tell you it is their "time off" when children have music.

There needs to be professional development for all senior staff in the arts. Music has to be seen for its own sake in the curriculum and not just non-contact time for class teachers.

Music teachers should run workshops for other teachers to encourage musical activities in the classroom

There needs to be more inservice training and sharing of ideas

Class teachers should attend music lessons so they can provide follow -up during the week

Use class teachers more

Emphasis was also given to the fact that there needs to be more subject oriented professional development for the music teacher, and that recognition should be given to associations such as TOSA (Tasmanian Orff-Schulwerk Association) and ASME (Australian Society for Music Education) as providing legitimate professional development programs that satisfy the departmental five day compulsory requirement.

The time provision in specialist teaching was regarded as critical and it is generally believed that all schools should have some instrumental programs. One teacher said:

All schools should have instrumental tuition - listening, creating and performing then follow.

Increased time for small instrumental/choral groups allowing for lessons more than once a week as well as increased opportunity for playing in front of class mates was regarded as beneficial. More flexible timetabling was seen as providing some solutions to current problems. Two teachers commented on the privatisation of instrumental programs. One suggested that if these were paid for by

parents then music teachers could give first priority to class programs.

Some suggestions concerned resources of all kinds:

- Separate music area and storage
- Provision for visiting instrumental teachers and easier and cheaper access to instruments for hire/buy
- More access by rural schools to ABC orchestra
- More small rooms for small groups e.g. creative work, part work
- Decent auditorium with stage and lights

A number of comments were made about music teachers and how they were staffed. As well as concerns about continuity of music teaching staff, two teachers made the following suggestions:

Specialist staffing should be done on school numbers and not (as at present) taken out of school staffing quota

Increased availability of skilled musicians/teachers who can teach and perform - this raises the status of music in eyes of teachers, students and parents.

As well comments were made about the integration of music in other curriculum areas and combining arts programs.

5. Curriculum documents

Familiarity with curriculum documents (appendix 2 p.236)

All 22 respondents answered question number 23 which sought the degree of familiarity with 3 curriculum documents (see Table 34).

Table 34
Teachers' perceptions of familiarity with curriculum documents

<i>Familiarity</i>	<i>National Statement</i>	<i>Framework K-12</i>	<i>Music in Classroom</i>
<i>Very familiar</i>	5	4	8
<i>Fairly familiar</i>	12	15	9
<i>Not familiar</i>	5	3	5
<i>Total</i>	22	22	22

In terms of familiarity, the Tasmanian *K-12 Framework* was better known (19/22 or 86.4%) than either the *National Statement* (17/22 or 77.3%) or *Music in the Classroom* (17/22 or 77.3%). However, more respondents (8/22 or 36.4%) claimed to be very familiar with *Music in the Classroom* (another Tasmanian document) than with the *K-12 Framework* (4/22 or 18.2%) or with the *National Statement* (5/22 or 22.7%).

Influence of documents (appendix 2 p.236)

In question 24 respondents had to rate the influence of the documents on their programs. Of all the 22 respondents, 6 (27.3%) claimed none of the documents had any influence on their programs and 13 (59.1%) claimed that the documents had a little influence. Only a small

percent claimed any large influence on their programs. Table 35 below matches the teacher responses to school types. (N.B. This represents 29 schools as some schools have more than one teacher)

Table 35
Influence of documents according to school type

<i>School</i>	<i>Large</i>	<i>Little</i>	<i>None</i>	<i>Total</i>
<i>Urban</i>	1	1	1	3
<i>Suburban</i>	2	11	5	17
<i>Rural</i>	1	8	2	11
<i>Total</i>	4	20	8	32

This table shows that more teachers in rural schools (9/11 or 81.8%) have music programs influenced by curriculum documents than suburban/urban schools (15/20 or 75%). Respondents were also asked to name the document they considered to be the most influential on their programs. Only 9 respondents did this. Two claimed all three were equally important; 3 selected *Framework K-12*; 2 selected *Music in the Classroom* and 2 selected the *National Statement*.

Table 36
Influence of documents according to SES of schools

<i>SES</i>	<i>Large</i>	<i>Little</i>	<i>None</i>	<i>Total</i>
<i>1. High</i>	1	5	1	7
<i>2. Medium</i>	1	6	5	12
<i>3. Low</i>	2	9	2	13
<i>Total</i>	4	20	8	32

When the reported influence of documents on teachers is matched with the socio-economic status of the school (see Table 36) it is found that 6/7 or 85.7% of teachers from

schools of high socio-economic status are influenced by these documents. There is a similar finding with teachers from low socio-economic status schools where it is found that 11/13 or 84.6% of teachers are influenced. There were 7/12 teachers or 58.3% from schools of medium socio-economic status reporting documents as having some influence.

CHAPTER 9

ANALYSIS OF FINDINGS: ANSWERING THE KEY QUESTIONS AND TESTING THE HYPOTHESIS

The key research questions are now examined in light of the information found through the analysis of the questionnaire.

1. Are there school differences in provision of specialist music education?

Analysis of the statistical information supplied by the Department of Education and the Arts concerning the allocation of specialist music teaching and summarised on p. 127 establishes that there are considerable differences in provision. The differences are further highlighted by analysis of the survey data which confirms differences at the timetabling level where it is shown that inequities exist between schools, with widely varying allocations of time for classroom music programs, instrumental and choral groups. These timetabling and resourcing differences together with associations between provision and school size, location and socio-economic differences will be examined in detail in succeeding sections and are central to the hypothesis outlined and the related questions.

2. Are there any differences in the provision of music programs between the early childhood years and middle and upper primary school?

When individual class teaching times are examined it is clear that upper primary classes receive longer teaching times than early childhood classes. For example 60% of Grade 5-6 classes receive 40-50 minutes of teaching per week, whereas only 30% of children in prep-grade 2 receive the same amount of time per week. Analysis has also confirmed that it is most likely to be

kinder classes that do not receive any specialist music teaching. There were 46.7% of responses indicating that kinder was not receiving specialist music teaching. This represents 57.1% of teachers. The non-teaching of kinder was also specifically mentioned in teachers' comments on effects on programs and was directly attributed to the reduction of specialist teaching time. In the section on ideal programs mention was also made of the importance of being able to teach kinder.

When instrumental and choral programs are examined it is also clear that the upper primary classes are more likely to be included. Only 21.1% of children from prep-2 are included in instrumental programs. Younger children fare a little better in choral programs with 37.5% of children being included.

These findings are in fact the opposite of the NSW research of Russell-Bowie (1993) where it was found that with music being taught by generalists, the quality and quantity of programs favoured the early childhood years. The different findings in Tasmania may be due to the specialist music teacher who is largely responsible for all music programs. As indicated in the literature review classroom teachers lack confidence and feel inadequately equipped, particularly with upper primary grades to take on the teaching of music themselves, and therefore may rely more on the specialist. Specialist teachers also may have some expectation that classroom teachers in the early years will at least provide some music education in their own programs, and therefore they give more time both in general music and in instrumental or choral groups to the upper primary level.

3. Is the development of students' creative processes given as much emphasis as other aspects and if not, why not ?

Indications that there may be less emphasis on creativity in music programs can be ascertained by the responses to questions concerning program balance and content effectiveness. While in the general question about program balance only 22.7% of teachers admitted that programs do not give equal emphasis to each aspect, 40.9% named one aspect that was given more or less emphasis than the others. Of the 8 responses naming the aspect given the least emphasis, there were 5 indications for creativity (62.5%).

Creativity was also mentioned by teachers in discussing least effective aspects of their programs. The major reason given was time restraints, followed by individual teaching interests, strengths and weaknesses, and school emphases on instrumental and performing aspects. As discussed in Chapter 4, McPherson (1992, 12) has noted the importance of sufficient time for the development of creative thinking. One respondent indicated that timetable innovations which gave longer sessions (80 minutes in this case) had allowed creativity to be an effective part of the whole program.

4. What is the current status of provision for instrumental and/or choral programs conducted by specialist teachers and are there school differences?

A total of 27.3% of respondents indicated that they teach whole classes only and they do not provide instrumental or choral programs (see page 140). There were 5 teachers (22.7%) who do not teach instrumental groups. Although 15 teachers (62.5%) were satisfied that time for instrumental teaching was adequate, there were 9 teachers (37.5%) who believed time to be inadequate, and

8 of these had teaching times below the average of 1 hour 49 minutes. The majority of teachers (5/9) dissatisfied with instrumental teaching time were at rural schools. There were 6 teachers (27.3%) who indicated they do not have choirs. While 14 teachers (58.3%) regarded choir time as adequate, there were 10 (41.7%) who regarded choir time as inadequate. Of those who believed time to be inadequate, 8 were below the average time of 50 minutes. The majority of teachers perceiving choir time to be inadequate (8/10) are at suburban schools.

Instrumental programs have not fared well in the rationalisation of programs with 45% of teachers reporting effects on programs. All these teachers are from suburban/urban schools. Specific mention was made of instrumental programs being reduced or withdrawn completely. While it is clear that reduced teaching time is the immediate reason for the cutbacks, decision making in this area is now influenced by non-educational reasons. When time allocation for a music program is reduced and it is the specialist teacher that is providing non-contact time for classroom teachers, then programs that do not provide non-contact time are most often targeted for reduction. Also itinerant instrumental teaching programs are now funded by individual schools and cost for the school is now an important factor in considering their retention.

5. What is the extent of involvement in extra-curricular performances for select groups of children and are there school differences?

From the indications given, most music teachers are involved in extra-curricular activities (90.9%). The extent of involvement is considerable with numbers of activities ranging from 2 - 9 per teacher, the average number of activities being 5.9. There were 63.1% of

teachers who indicated that these activities take between 10 and 50% of teaching time. While a wide range of whole school activities or activities for large numbers of children were well supported, activities involving select smaller groups of children were also widely selected. e.g. eisteddfod, Yanomamo, ASME recorder festival. More information is needed to determine the extent of involvement of select groups of children, but if these activities are taking up to 50% of teaching time then if music education is to be for all children then it would be hoped that all children are being adequately catered for rather than just a select few.

As this question did not specify activities to be listed according to individual schools, it could not be determined whether there were school differences relating to the size, location or economic status of the school. The different levels of involvement could reflect the interests and commitment of individual teachers rather than school policy.

6. To what extent are unqualified teachers being used to teach music in primary schools and does this differ by school?

Where specialist teachers are costly and difficult to come by, the danger is that there will be an increase in the use of unqualified teaching staff. It appears that this is not the case in Hartz district, at least among specialist music teaching staff, where only one teacher indicated they had no music training and only one musician indicated no teacher training. The majority of music teachers (77.3%) indicated they were specialist music teachers with both school teaching and music qualifications (see page 132.) While itinerant music staff represent 41.7% of all other music programs in schools, there is, some degree of emphasis on the use of

generalist teachers and other school staff (33.3%) and private teachers (25%; refer page 152) Parents and other members of the community have also been reported as providing additional music programs, though not to any extent (see "others", Table 32, page 152). The qualifications of these groups is not known.

7. To what extent do current curricular ideals and trends influence primary school music teachers' programs and is this related to the location or socio-economic status of the school?

A total of 5 out of 22 respondents (22.7%) claimed they were not familiar with the *National Statement* or with *Music in the Classroom* (see Table 34 page 160). This roughly corresponded with the 27.3% of respondents who claimed none of the documents had any influence on their programs. While this is a small percentage of teachers, it was also found that only a small percentage (13.6%) of teachers claimed that the documents influenced their programs to any large extent. This seems to indicate that the relevance of these documents to actual practice is in question. There were more teachers in rural schools (81.8%) who claimed programs were influenced by the documents than in suburban /urban schools (75%). With regard to the socio-economic status of the schools (see page 163) it was found that 6/7 or 85.7% of teachers from schools of high socio-economic status are influenced by these documents. There is a similar finding with teachers from low socio-economic status schools where it was found that 11/13 or 84.6% of teachers are influenced. In contrast there were only 7/12 teachers or 58.3% from schools of medium socio-economic status reporting documents as having some influence.

There may be a number of reasons for these findings. First of all the findings may represent the personal

attitudes of the individual teachers, particularly with regard to the question of familiarity with documents, and the characteristics of the schools may not be relevant in this instance. However as teachers were asked the extent that documents influenced actual programs, and it must be assumed that programs are specifically devised with consideration to the backgrounds and experiences of particular students, then school characteristics may be an important consideration. The indications that teachers from high socio-economic status and low socio-economic status schools are more influenced by curriculum documents than schools of medium socio-economic status may be due to the expectations and support of the wider school community or conversely the lack of such expectation and support. The findings for schools of medium socio-economic status are somewhat surprising but may reflect the situation of the teachers where there is no wider community pressure or high expectation and hence no necessity for the teacher to justify programs.

8. Is there continuity of provision of specialist teachers and programs from year to year?

There were 7 teachers (33.3%) who indicated a change in hours for 1994. Decreases in hours were reported by 4 out of the 7 teachers. While this is only a small number who have had a decrease, any change in hours will have an effect on the programs provided. A change in hours for one third of the respondents does indicate some instability or uncertainty from year to year in the provision of specialist teachers. In regard to actual programs, while 55.2% of teachers indicated they were happy with program continuity, 13.8% indicated they were dissatisfied. Once again while this is a small percentage, when we consider the percentage of respondents who were not sure (31%, and this must indicate some uncertainty about program stability) then

the possible degree of dissatisfaction concerning program continuity is much higher (44.8%). In the section concerning effects on programs the responses indicated that most of the discontinuity is directly related to reduced teaching time. This factor is outside the control of the music teacher.

9. Are schools developing individual resourcing solutions for the provision of music education?

The data provided in response to the questionnaire has shown substantial evidence of individual school solutions to the provision of music education. In general, the nature of individual school solutions is determined by the level of resourcing. There are three main resourcing variables: staffing, funding and timetabling. The responses to a number of questions in this survey have provided data concerning resourcing. Particular questions, such as question 17 concerning additional music programs, question 22 concerning ideal programs and question 26 which gave opportunity for teachers to provide their own suggestions, have also provided further details about the nature of individual school solutions.

When we examine the responses to question 25 concerning sufficiency of current resourcing to achieve curriculum objectives we are given some insight as to why schools are finding their own individual solutions. Unlike the earlier resourcing question (no. 16) this question included the human component and elicited a totally different response. Only 4 out of 22 teachers indicated that they believed current human resourcing to be sufficient to achieve curriculum objectives. These teachers were all from suburban schools. There was a negative response rate of 81.8%.

Differences in provision are central to the hypothesis and as stated earlier this dissertation aims to investigate whether provision of specialist services and alternative solutions is equally distributed among schools. The hypothesis and associated questions will now be examined and the supporting evidence presented.

Testing the hypothesis

As there are only a small number of urban schools (3), and because in the Hobart region, there are only small distances between the location of urban and suburban schools, in order that school differences can be shown more clearly all tables from this point will combine urban and suburban schools into one category: suburban. An example of this can be shown with Table 11, where when the categories of urban and suburban are combined the close overlap of rurality with disadvantage can be more clearly seen (now see Table 37 below):

Table 37
Summary of school type and SES categories

<i>SES category</i>	<i>Suburban</i>	<i>Rural</i>	<i>Total</i>
<i>1. High</i>	8	0	8
<i>2. Medium</i>	8	1	9
<i>3. Low</i>	1	9	10
<i>Total</i>	17	10	27

The hypothesis suggests that:

Differences in school provision of specialist music teachers (as defined in the survey) are associated with size, rural/suburban and socio-economic differences in the school and its location.

As outlined in chapter 7 and presented in earlier Tables 1-11, statistics from the Department of Education and the Arts provided the raw data used for analysis. When these were reformatted and examined by the author differences in provision of specialist music teachers were discovered. The questionnaire/survey confirmed the figures provided by the DEA through analysis of responses to questions concerning the employment details of teachers. The analysis of responses also provided information about the music staffing of one school which had not been included in information from Hartz district Office. Table 11 matched school music staffing with type, size and socio-economic status of each school. This table is now represented below (Table 38) with only 2 school types: rural and suburban.

Table 38
Percentage of music staffing according to SES & size & type categories

<i>School</i>	<i>Type</i>	<i>Size FTE</i>	<i>Percent Music</i>	<i>SES Category</i>
Franklin	rural	< 200	0.6	3. low
Geeveston	rural	201-300	1.2	3. low
Dover	rural	< 200	1.9	3. low
Cygnnet	rural	201-300	2.5	3. low
Huonville	rural	> 300	3.1	3. low
Taroona	suburban	201-300	3.1	1. high
Illawarra	suburban	201-300	3.1	1. high
Lenah Valley	suburban	> 300	3.3	2. medium
Blackmans Bay	suburban	> 300	3.3	2. medium
New Town	suburban	201-300	3.6	2. medium
Snug	rural	201-300	3.7	3. low
Glen Huon	rural	< 200	3.8	3. low
Goulburn St.	suburban	201-300	3.9	2. medium
Sandy Bay Inf	suburban	< 200	4.3	1. high
Kingston	suburban	> 300	4.4	2. medium
Woodbridge	rural	> 300	4.7	3. low
Princes St.	suburban	> 300	4.9	1. high
Bowen Rd.	suburban	> 300	5.1	3. low
Bruny Island	rural	< 200	5.3	3. low
Margate	rural	> 300	5.3	2. medium
Campbell St.	suburban	< 200	5.8	2. medium
Waimea Hghts.	suburban	< 200	6.1	1. high
South Hobart	suburban	201-300	6.1	2. medium
Lansdowne Cr.	suburban	201-300	6.3	2. medium
Albuera St.	suburban	< 200	6.7	1. high
Mt. Stuart	suburban	201-300	7.1	1. high
Mt. Nelson	suburban	201-300	7.3	1. high

The findings are now reiterated with only some minor alteration allowing for the new combined category of suburban with urban.

1. While 70% of rural schools have music staffing rates below the average of 4.31%, only 35.3% of suburban schools are below the average music staffing rate.
2. While 81.2% of suburban schools have instrumental teachers there are no rural schools with instrumental teachers.
3. While only 37.5% of schools with enrolments over 300 and 37.5% of schools below 200 have below the average music staffing rate, 63.6% of schools with enrolments between 201-300 have below the average music staffing rate.
4. The average SES figure for Hartz district is 9.2. There is a close overlap between rurality and disadvantage as expressed in the SES figure. For example 90% of rural schools have an SES figure below the average for the district.
5. Music staffing is also closely associated with the socio-economic status of the school as 70% of category 3 (low socio-economic status) schools have below the average music staffing, while only 44.4% of category 2 (medium socio-economic status) are below the average staffing and only 25% of category 1 (high socio-economic status) are below the average staffing.

These findings support the hypothesis that differences in school provision of specialist music teachers are associated with size, rural/urban and socio-economic differences in the school and its location, and are consistent with the study by Russell-Bowie in NSW (1993).

Additional questions: number 1

1. Can differences in school provision be identified with regard to the program timetabling and the utilisation of specialist music teachers' time in schools?

There are two different dimensions to the provision of specialist music teachers:

1. resourcing
2. utilisation and timetabling.

Resourcing by the Department of Education and the Arts has been discussed in the sections above. Now the actual utilisation of the specialist by the school in terms of timetabling needs to be examined. Teaching time with classes for the general music program and instrumental and choral programs can be analysed.

Utilisation and timetabling

With examination of timetable differences between schools it was found in the previous chapter (p. 140) that some teachers (27.3%) are teaching whole classes only and do not teach any instrumental or choral programs. Teachers were from 2 rural schools, (category 3 SES or low socio-economic status) and 4 suburban schools. With regard to adequacy or inadequacy of class teaching time, Tables 39, 40 and 41 examine the relationship of responses to school types, school size and socio-economic status respectively.

Table 39
Adequacy/inadequacy of class teaching time & school type

<i>School type</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
<i>Suburban</i>	13	7	20 (100.0)
<i>Rural</i>	9	1	10 (100.0)
<i>Total</i>	22 (73.3)	8 (26.7)	30 (100.0)

Table 40
Adequacy/inadequacy of class teaching time & school size

<i>Size</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
<i><200</i>	7	0	7 (100.0)
<i>201-300</i>	9	2	11 (100.0)
<i>>300</i>	6	6	12 (100.0)
<i>Total</i>	<i>22 (73.3)</i>	<i>8 (26.7)</i>	<i>30 (100.0)</i>

Table 41
Adequacy/inadequacy of class teaching time & SES

<i>SES</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
<i>1. High</i>	4	3	7 (100.0)
<i>2. Medium</i>	8	3	11 (100.0)
<i>3. Low</i>	10	2	12 (100.0)
<i>Total</i>	<i>22 (73.3)</i>	<i>8 (26.7)</i>	<i>30 (100.0)</i>

Analysis of these tables shows that while teachers' perceptions of adequacy of class teaching time are strongly related to school type (90% of rural school teachers perceive time as adequate) and Category 3 and 2 SES (low/medium), perceived inadequacy is also associated with larger sized suburban schools. Class teaching time was considered by 8 teachers (26.7%) to be inadequate. The 8 teachers are at 2 rural and 6 suburban schools, one which is outside Hartz district. (see Table 23, page 142).

It appears that the larger the school, the less do teachers believe that time allocations are adequate. Teachers in smaller schools and rural schools believe time allocations are adequate. Table 41 illustrates clearly that higher SES schools have higher expectations

for class teaching time and so feel time is inadequate. This may reflect the cultural/educational background of students and parents.

In those schools where specialists are teaching instrumental programs a wide range of instrumental teaching times was reported, varying from 30 minutes to 4 hours per week. The average instrumental teaching time was found to be 1 hour 49 minutes (see page 145). There were 8/9 teachers (88.9%) who perceived instrumental teaching time to be inadequate and who were below the average teaching time (see Table 25, page 146). With regard to the adequacy or inadequacy of instrumental teaching time, Tables 42, 43 and 44 examine the relationship of responses to school type, size and socio-economic status respectively.

Table 42

Adequacy/inadequacy of instrumental teaching & school type

<i>School type</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
<i>Suburban</i>	11	4	15 (100.0)
<i>Rural</i>	4	5	9 (100.0)
<i>Total</i>	15 (62.5)	9 (37.5)	24 (100.0)

Table 43

Adequacy/inadequacy of instrumental teaching & school size

<i>Size</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
<i><200</i>	4	2	6 (100.0)
<i>201-300</i>	5	4	9 (100.0)
<i>>300</i>	6	3	9 (100.0)
<i>Total</i>	15 (62.5)	9 (37.5)	24 (100.0)

Table 44
Adequacy/inadequacy of instrumental teaching & SES

<i>SES</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
<i>1. High</i>	2	2	4 (100.0)
<i>2. Medium</i>	7	2	9 (100.0)
<i>3. Low</i>	6	5	11 (100.0)
<i>Total</i>	15 (62.5)	9 (37.5)	24 (100.0)

Analysis of these tables shows that while the majority of suburban teachers (11/15 or 73.3%) believe instrumental teaching time to be adequate, the majority (5/9 or 55.6%) of teachers from rural schools perceive instrumental teaching time to be inadequate. School size does not appear to be of influence. However teachers' perceptions do seem to be associated with the socio-economic status of schools. Instrumental teaching time was regarded by 9 teachers (37.5%) as inadequate (see above tables & table 25, page 146).

If we now match all those schools below the average instrumental teaching time with SES categories we find that there are stronger links with low/medium socio-economic status (Table 45).

Table 45
Below average instrumental teaching time, school type & SES categories

<i>School type</i>	<i>SES category 1 high</i>	<i>SES category 2 medium</i>	<i>SES category 3 low</i>	<i>Total</i>
<i>Rural</i>	0	0	5	5
<i>Suburban</i>	1	6	0	7
<i>Total</i>	1	6	5	12

School size was not found to be related in a substantial way to teachers' perceptions of inadequacy of instrumental teaching time or below average instrumental teaching time.

In those schools where specialists are teaching choral programs, teaching times ranged from 20 minutes to 100 minutes. The average choral teaching time was found to be 50 minutes. There were 8/10 teachers (80%) who perceived choir time to be inadequate and who were below the average choir teaching time (see Table 28, page 148). With regard to the adequacy or inadequacy of choral teaching time, Tables 46, 47 and 48 examine the relationship of responses to school type, size and socio-economic status respectively.

Table 46
Adequacy/inadequacy of choir time & school type

<i>School type</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
<i>Suburban</i>	10	8	18 (100.0)
<i>Rural</i>	4	2	6 (100.0)
<i>Total</i>	14 (58.3)	10 (41.7)	24 (100.0)

Table 47
Adequacy/inadequacy of choir time & school size

<i>Size</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
<i><200</i>	6	0	6 (100.0)
<i>201-300</i>	4	5	9 (100.0)
<i>>300</i>	4	5	9 (100.0)
<i>Total</i>	14 (58.3)	10 (41.7)	24 (100.0)

Table 48
Adequacy/inadequacy of choir time & SES

<i>SES</i>	<i>Adequacy (%)</i>	<i>Inadequacy (%)</i>	<i>Total (%)</i>
1. <i>High</i>	2	3	5 (100.0)
2. <i>Medium</i>	5	6	11 (100.0)
3. <i>Low</i>	7	1	8 (100.0)
<i>Total</i>	14 (58.3)	10 (41.7)	24 (100.0)

It appears that the teachers of smaller, rural, schools are more satisfied with choir teaching time, while teachers of high/medium SES schools perceive choral teaching time to be inadequate.

Choir teaching time was regarded by 10 teachers (41.7%) to be inadequate. If all those schools below the average choir teaching time are matched with SES categories (see Table 49), we now find more low socio-economic schools below average thus making a link between low/medium SES and below average choir teaching times. The differences then between perceived inadequacy of time and actual below average times suggests that teachers in schools of higher socio-economic status have greater expectations. It is interesting that rural school teachers perceive provisions to be adequate when actual provisions are lower (compared with average times & resourcing of DEA). Perhaps rural teachers have downscaled their aspirations. This is an important finding in light of curricular ideals and requires further investigation.

Table 49
Below average choir teaching time & SES categories

<i>School type</i>	<i>SES category 1 high</i>	<i>SES category 2 medium</i>	<i>SES category 3 low</i>	<i>Total</i>
<i>Rural</i>	0	0	4	4
<i>Suburban</i>	5	3	3	10
<i>Total</i>	5	3	7	15

When school size and average choir teaching time were compared, no relationship was found.

As well as the exclusion or limitation of choral and instrumental programs some schools are electing not to have specialist music teaching for particular classes. As shown in analysis of the questionnaire Kindergarten is not receiving specialist music teaching in 46.7% of cases, and 57.1% of music teachers do not teach kinder. If we examine those schools where the music teacher is not teaching kinder and compare with SES categories we do not find a substantial link with low/medium socio-economic status (see Table 50). Although there were 14 responses, 2 teachers were at one school, making the total schools 13.

Table 50
SES categories of schools where kinder not taught

<i>School type</i>	<i>SES category 1 high</i>	<i>SES category 2 medium</i>	<i>SES category 3 low</i>	<i>Total</i>
<i>Rural</i>		1	3	4
<i>Suburban</i>	3	5	1	9
<i>Total</i>	3	6	4	13

When a comparison is made between those schools not teaching kinder and school size we find a stronger relationship with larger schools (Table 51). The findings of the survey suggest this is because the music teacher is not in the larger schools long enough to undertake this teaching.

Table 51
Size of schools where kinder not taught

<i>School type</i>	<i>Size <200</i>	<i>Size 201-300</i>	<i>Size > 300</i>	<i>Total</i>
<i>Rural</i>	2	1	0	3
<i>Suburban</i>	1	3	7	10
<i>Total</i>	3	4	6	13

Other timetabling solutions indicated by respondents were cyclical programs, the main ones being fortnightly and three weekly class music programs. The stated reason for this approach is to enable sufficient teaching time in each session, however, the benefits are often outweighed by the disadvantage of long periods of time between lessons. This can create particular difficulties with early childhood programs and skill development. The 2 schools using cyclical programs were both suburban schools of high and medium socio-economic status. Also mentioned were instrumental programs offered for one term only, to enable a wider variety of ensemble work. This was reported in a suburban school of medium SES.

Another timetabling solution is the combined arts approach. Two schools (one suburban of high SES and one urban of medium SES) specifically mentioned a combination music/drama program and a combined performing arts

program taught by their specialist music teachers. The infrequency of this solution may be due to lack of expertise among specialist music teachers or to a preference for greater emphasis on music alone. Analysis of the data has therefore shown that differences in school provision can be clearly seen with regard to the actual timetabling and utilisation of specialist music teachers.

Additional questions: number 2

2. Are solutions developed by schools to address a shortfall in specialist music resources associated with socio-economic and rural indices?

While a number of school solutions are still at the level of untried wishes, apart from timetabling solutions (which have been dealt with above) the solutions that are in current use involve two areas. They are:

1. school funding of specialist staff
2. additional programs

School funding of specialist staff

Specialist staffing may also be funded by individual schools. The exact schools funding music staffing was not known by the Department of Education and the Arts, but was established through the survey. School funding of music programs is a solution to inadequate staffing that is relatively new but it may become more popular as schools find that in order to cater adequately for music in the curriculum they will have to pay for teachers themselves. As shown in the previous chapter, 6 teachers (27.3%) indicated that they were funded by their school to a certain extent (see Table 15, page 134). As 2 of the teachers are at the one school it was found that out of

the 5 schools funding teachers 3 are suburban schools and 2 are rural. If we now match these schools to SES categories we find that 3 out of the 5 schools are category 3, or low socio-economic status (see Table 52).

Table 52
SES & size categories of schools funding music teachers

<i>School</i>	<i>Type of school</i>	<i>SES category</i>	<i>Size</i>
<i>A (teacher 1)</i> <i>A (teacher 2)</i>	suburban	3. low	> 300
<i>B</i>	rural	3. low	< 200
<i>C</i>	suburban	1. high	201-300
<i>D</i>	suburban	1. high	< 200
<i>E</i>	rural	3. low.	201-300

From Table 52 it can be seen that it is not only schools with low socio-economic status that are funding music staff. There are a number of possibilities as to why suburban schools of high socio-economic status are also funding music teachers. Community expectations in high socio-economic areas may encourage funding of music staff. Rural schools may have priorities other than music and the arts and music specialists may not be readily available so funding of music teachers may be difficult. Generally high socio-economic schools with small enrolments receive less staffing than larger, socio-economically disadvantaged schools. If we examine the size of schools funding music teachers we find that schools of all sizes (< 200, 201-300 and > 300) are funding music staff, however, one suburban school of high socio-economic status that has an enrolment less than 200 (this is a very small enrolment but actual size cannot be

revealed in order to preserve the privacy of the school) is also funding music staff.

Additional programs

Most school solutions involving additional programs concern instrumental tuition provided by staff other than the specialist music teacher. Additional programs listed by respondents in the questionnaire (Table 32, page 152) consisted of itinerant instrumental tuition (41.7% of respondents), programs conducted by class teachers and other staff (33.33%) and instrumental programs conducted by private teachers (25%). From the information provided in Table 5 and mentioned in chapter 7 it is rural schools (90%) that most often do not have itinerant music teacher instrumental programs and rural schools that have the lowest music staffing rates. (70% below average music staffing of 4.31%). If we now examine the schools where there are itinerant instrumental programs and compare with SES categories we find that there is a strong link with high/medium socio-economic status (see Table 53).

Table 53
Itinerant instrumental programs & SES

<i>School type</i>	<i>SES category 1 high</i>	<i>SES category 2 medium</i>	<i>SES category 3 low</i>	<i>Total</i>
<i>Rural</i>	0	1	0	1
<i>Suburban</i>	6	7	2	15
<i>Total</i>	6	8	2	16

When a further comparison is made between itinerant instrumental programs and school size we also find a strong relationship with larger sized schools (see Table 54).

Table 54
Itinerant instrumental programs & school size

<i>School type</i>	<i>Size <200</i>	<i>Size 201-300</i>	<i>Size 300</i>	<i>Total</i>
<i>Rural</i>	0	0	1	1
<i>Suburban</i>	3	5	7	15
<i>Total</i>	3	5	8	16

If we now examine the schools where music programs are taken by class teachers and other staff and compare with SES (Table 55) we find that there is a strong link with low/medium socio-economic status schools.

Table 55
Music programs by class teachers & other staff and SES

<i>School type</i>	<i>SES category 1 high</i>	<i>SES category 2 medium</i>	<i>SES category 3 low</i>	<i>Total</i>
<i>Rural</i>	0	1	5	6
<i>Suburban</i>	3	3	1	7
<i>Total</i>	3	4	6	13

Programs run by other school staff can supplement those run by the specialist music teacher, but require expertise as well as interest. As mentioned in Chapter 3 very few class teachers feel they have the level of expertise required. While programs by other school staff take place in 6/10 rural schools, the majority of schools that have these programs are of low/medium socio-economic status (10/13 or 76.9%). The disadvantage of rural schools of low socio-economic status is clearly shown.

An examination of school size and programs taken by class teachers and other staff (i.e non - music

specialists) shows a link with school size (Table 56), though not as significant as the link with SES.

Table 56

Music programs by class teachers & other staff and school size

<i>School type</i>	<i>Size <200</i>	<i>Size 201-300</i>	<i>Size >300</i>	<i>Total</i>
<i>Rural</i>	1	3	2	6
<i>Suburban</i>	2	2	3	7
<i>Total</i>	3	5	5	13

There were indications that 12 schools (41.4%) have private programs of instrumental tuition: 5 rural and 7 suburban. There may be a number of reasons that schools choose to have private music tuition, such as convenience for parents or to meet the cultural expectations of the community. There are also a number of reasons for schools not to have such programs and these may include availability of private music teachers in particular areas or that schools with lower socio-economic status do not have parents that can afford to pay for such programs. While 7 suburban schools have private instrumental programs, 2 suburban schools have highly developed programs that cater for a large number of children. One suburban school, in close proximity to the home of the Tasmanian Symphony Orchestra has developed an extensive program of private instrumental tuition which has received considerable community support and funding. Over 40 students from this school receive instrumental tuition throughout the school day from this program which according to the principal, "arose out of reductions to the music entitlement to the school caused by fluctuating enrolments." While this private instrumental program allows opportunity for violin and piano tuition, recorder and guitar tuition are conducted by the specialist music

teacher. This school is a category 2 (medium) SES school, but it has a lower figure (and therefore a higher status) than the average of 9.2. The other suburban school which has an extensive private program has developed the program because of reductions in the school staffing. All instrumental tuition including recorder and guitar are offered privately, throughout the school day. This school is category 1 (high) SES. In both cases all parents who elect to have children instructed fund lessons themselves.

However if we now examine all schools where there are private music programs and compare with SES (Table 57) we do not find that there is a link with socio-economic status. This table does not however convey the degree of development of private programs which evidence such as that above suggests are more highly developed in the higher SES areas.

Table 57
Private music programs & SES

<i>School type</i>	<i>SES category 1 high</i>	<i>SES category 2 medium</i>	<i>SES category 3 low</i>	<i>Total</i>
<i>Rural</i>	0	1	4	5
<i>Suburban</i>	4	3	0	7
<i>Total</i>	4	4	4	12

There were no substantial links with school size and the presence of private programs.

The evidence provided suggests that school solutions for addressing a shortfall in the resourcing of specialist music services are associated with socio-economic and rural indices.

Summary

1. In sum then it has been found that while 70% of rural schools have music staffing rates below the average of 4.3%, only 35.3% of suburban schools are below the average music staffing rate. Provision of specialist music teachers is then closely associated with school location. Music staffing is also closely associated with the socio-economic status of the school with 70% of category 3 (low socio-economic status) schools below the average music staffing. It has also been found that the majority of larger schools with enrolments over 300 (62.5%) have music staffing higher than the average as well as the majority (62.5%) of smaller schools (less than 200). There are 63.6% of schools with enrolments between 201-300 below the average music staffing rate. Provision of specialist music staffing is then also associated with the size of the school.

The data provided supports the hypothesis:

Differences in school provision of specialist music teachers (as defined in the survey) are associated with size, rural/suburban and socio-economic differences in the school, and its location.

2. There are a number of differences in provision with regard to the timetabling and utilisation of specialist music teachers. Teachers' perceptions of adequate class teaching time appear to be associated with the type of school and its socio-economic status so that teachers in rural, low-medium SES schools of smaller size tend to perceive class teaching time as adequate, while teachers in larger, higher SES urban and suburban schools, are more likely to perceive class teaching time as inadequate. While 37.5% of all respondents believe instrumental teaching time to be inadequate, the majority of these are from rural schools of category 3 SES (low

socio-economic status). Schools that have below average instrumental teaching times are most often those with low socio-economic status. The majority of teachers (8/9 or 88.9%) who perceived instrumental teaching time to be inadequate were below the average instrumental teaching time. There were no substantial links between instrumental teaching time and school size.

In contrast while 41.7% of all respondents believe choir teaching time to be inadequate, and a large proportion of these (80%) are from suburban schools of category 1 and 2 SES (high/medium socio-economic status), the majority of respondents (66.7%) who have below average choir teaching times are from schools of low/medium socio-economic status. This association of perceptions of inadequacy with schools of higher socio-economic status suggests that these teachers have greater expectations. Teachers' perceptions of adequate choir teaching time are also associated with smaller school size, but size is not significant with below average times.

The inadequacy of provision of specialist music teachers can be clearly shown when the classes not receiving specialist music teaching are examined. There are a number of classes in the survey schools not receiving specialist music teaching time. The majority of these were Kindergarten (46.7% of cases), and 57.1% of music teachers do not teach kinder. The non-teaching of kindergarten is not significantly linked to socio-economic status of the school but is more strongly associated with larger schools where specialist teachers may have inadequate time to cover all classes.

Innovative timetabling may be able to alleviate inadequate specialist provision to a small extent. Suburban schools of category 1 and 2 SES (high and medium socio-economic) status were the only schools to have cyclical programs or related arts programs. Analysis of the data has therefore shown that differences in school provision can be clearly seen with regard to the actual timetabling and utilisation of specialist music teachers.

3. In addition to timetabling, school funding of specialist staff and additional music programs provided by people other than the specialist music teacher are solutions that school use to alleviate the shortfall in music staffing. School funding for the staffing of music teachers is now more common and it was found that while the majority of schools (3 out of 5) funding music teachers are of low socio-economic status, small suburban schools of high socio-economic status are also funding music teachers.

The most popular additional music programs were instrumental programs conducted by itinerant teachers (41,7%), followed by programs conducted by class teachers and other staff (33.3%) and private teachers, paid for by parents (25%).

Although instrumental programs conducted by itinerant teachers were the most popular, it is notable that rural schools do not have any itinerant instrumental teaching programs funded by the Department of Education and the Arts. There was one rural school that indicated they had an instrumental program and therefore it must be assumed that this is funded by the school or paid for by parents. The presence of these programs is strongly linked with both high/medium socio-economic status of schools and large school size.

The presence of music programs taught by class teachers and other staff (non-specialists) is very substantial in schools of low/medium socio-economic status and also linked, though not to the same extent with larger sized schools.

The presence of private music programs was not found to be related in general to school type, socio-economic status or school size. However, the more highly developed private programs are only found in 2 schools of high/medium socio-economic status in suburban locations.

The quantitative and qualitative data provided answers additional question number 2 in that evidence can be found to suggest that school solutions for addressing a shortfall in the resourcing of specialist music services are associated with socio-economic and rural indices.

In sum then, the testing of the hypothesis has then found that there are considerable relationships between the provision of specialist music teachers, the type of school and its location, and the socio-economic status of the school. An examination of the associated questions has found that the differences in school provision are most significantly expressed in the timetabling and utilisation of the specialist teacher, and the solutions developed by schools are associated with the socio-economic status and location of the school. The relationship between the provision of resources for music education and teachers' perceptions of adequacy are not clear as this study was unable to investigate the expectations that teachers have for their students in terms of the quality of music programs. Also there is the possibility of some distortion of the figures presented

as there are more suburban schools than rural and 20% more low SES schools than high SES schools.

However, these findings do demonstrate that the provision of specialist services and the development of alternative solutions are not equally distributed among schools and hence do not reflect in practice the philosophy of equal access and provision for all. A summary of all the findings from the analysis of the questionnaire can be found in Appendix 10.

CHAPTER 10

CONCLUSIONS

A short summary of the research process

The understandings and issues of this research were drawn out over time from the researcher's own experience and informal discussion with colleagues. The context dependent observations and perceptions of music teachers were used in the development of the dissertation which began with a review of the literature. A number of issues arose from the literature review:

- access, participation and equality in arts education
- the development of creativity
- common processes in the arts -a generic community
- philosophical views on the nature of music
- justifications for music in the school curriculum
- specialist teachers and generalist teachers
- common curricular frameworks for the arts
- learning in the arts

These issues in turn formed the basis of the key questions which were examined and answered through two forms of investigation:

- a. the analysis of Arts Frameworks and curriculum documents
- b. the analysis of responses to the questionnaire survey answered by primary school specialist music teachers.

The key questions were:

1. Are there school differences in provision of specialist music education?
2. Are there any differences in the provision of music programs between the early childhood years and middle and upper primary school?

3. Is the development of students' creative processes in music programs given as much emphasis as other aspects, and if not, why not?
4. What is the current status of provision for instrumental and/or choral programs conducted by specialist teachers, and are there school differences?
5. To what extent are differences in extra-curricular public performances for select groups of children reflected in the location of school, the size of the school or its socio-economic status ?
6. To what extent are unqualified teachers being used to teach music in primary schools and does this differ by school?
7. To what extent do current curricular ideals and trends influence primary school music teachers' programs and is this related to the size, location or economic-status of the school?
8. Is there a continuity of provision of specialist services from year to year?
9. Are schools developing individual resourcing solutions for the provision of music education?

Research goals

The main goal of this research was to investigate whether provision of specialist music services and alternative solutions are equally distributed among schools and hence whether they reflect in practice the philosophy of equal access and provision for all. The hypothesis which the dissertation aimed to test by analysis of survey data stated that:

Differences in school provision of specialist music teachers (as defined in the survey) are associated with size, rural/urban and socio-economic differences in the school, and its location.

This hypothesis raised two additional questions which were examined and substantially answered through the analysis of the survey data. These were:

1. Can differences in school provision be identified with regard to the program timetabling and utilisation of specialist music teachers' time in schools?
2. Are solutions developed by schools to address a shortfall in specialist music resources associated with socio-economic and rural indices?

The literature review -a summary

As a basis for evaluating the current provision for music education in the primary school curriculum, the literature review began with discussion of the present educational, social and economic context of the arts. The current economic demise and community perceptions that schooling be for utilitarian purposes have reinforced the precarious position of the arts in the curriculum. There is little prospect that this situation will change in the near future unless community attitudes can be influenced. The plan to demystify, simplify and activate the arts (Livermore, 1990, 6) may encourage participation and help develop confidence and commitment, however the objectives of access for every young person and the pursuit of excellence (Task Force Report, 1983), more recently expressed in terms of "cultural rights" (*Creative Nation*, 1994) require government funding and support.

Hopeful signs are emerging that the combined efforts of diverse professional bodies in advocating the arts will be felt as a far more powerful force for change than the fragmentary approach of individual subject areas. Although this may lead to competition between the arts for a place in the already overcrowded curriculum, it

will give added impetus to the view of the arts as a curriculum area in their own right, one that needs to be taken seriously, recognised as contributing greatly to the overall development of the child. The arts as a curriculum area deserve as much status as any other..

The philosophical base upon which the generic or common learning approach for the arts rests was examined. Underlying the common philosophy or generic community view is the notion of the aesthetic as a distinct category of understanding, a form of intelligence that is only adequately provided through the arts curriculum area. While the arts contribute to the overall development of the child, their major benefits are in the development of aesthetic awareness.

The same justifications for the inclusion of the arts in the curriculum apply to music education, however because music is a medium of expression independent of language, it provides a unique way of knowing. While a number of justifications for music in the curriculum have been presented by Gifford (1988, based on the ideas of Swanwick & Paynter), Metcalfe (1987) identifies three main reasons (impressive, expressive and social) for the inclusion of music in the curriculum. Both Reimer (1970, 1989) and Metcalfe (1987) put forward a case for the intrinsic value of music. The philosophy of the dual obligation of music to society (Reimer 1970, 1989; Swanwick 1988), in both the general education of all children and in the development of the talented and gifted, is still relevant today and is reflected in this country in the dual system in operation: one within schools providing a general music education and the other being an independent system of instrumental musical tuition outside the school system. This situation must be

of fundamental concern in the development of arts or music curricula.

There are a number of different methods and approaches to music education. An examination of the methods of the great music educators while finding a number of common emphases, concluded that successful music programs are more determined by the teacher than the method (Comte, 1982, Bridges, 1989). This was the reason for examining the issue of the role of both specialists and generalists in the teaching of music. While valid arguments were put forward for both being involved in teaching music in the primary school, the reality is that among generalists there is both a lack of confidence and inadequate training (Gifford, 1993, 2). Curriculum designers cannot ignore this issue and must present realistic objectives attainable by those children taught by generalists. Objectives for those children receiving specialist teaching and/or individual tuition will of necessity be very different.

Classroom music teaching today is based on an eclectic approach (Plummeridge 1991) and it does appear that there are connections with the philosophy that view the arts, aesthetic awareness, aesthetic literacy or aesthetic intelligence as a form of knowledge as significant as any other.

The study of music in the primary school is not limited to skill in performance. While a balanced music program giving equal emphasis to other aspects such as listening and creating may be the basis of music curricula in theory, in practice the reality can be very different. Broudy (1990), Kendall (1986), and Thompson (1990) emphasise that the processes used in music education cannot be judged or validated by the products.

Curricular designs that are based on random lists of outcomes that are not supported by evidence from research are problematic in that they tend to be restricted to what is seen or identifiable in performance. There are also difficulties with the assessment of creative and divergent thinking, particularly where time constraints do not allow adequate coverage of this aspect. The limitations of statements of outcomes are evident in this respect particularly in relation to childrens' compositions which are highly unpredictable.

An examination of psychological theories and research in relation to the arts has shown undue emphasis has been placed on linguistic and logical-mathematical intelligence. Gardner's view of seven autonomous intelligences suggests each of these to be equal. His view of artistic development proposed the idea of four successive stages (Wolf and Gardner, 1980). Parsons (1991) and Smith (1992) proposed similar stages for the development of aesthetic awareness.

Zimmerman (1993) and Campbell (1991) have applied the findings of research to the development of musical ability in children and have proposed a number of guidelines for curricular development in music education. Importantly the period of early childhood shows a number of developmental advances with a plateau being reached at about age nine. Structured, sequential learning in music that is matched to the child's development is therefore essential during this period. While children need a variety of arts experiences, the multi-arts or integrated approach leaves to chance the acquiring of fundamental skills for future musical development.

Analysis of curriculum documents -outcomes

The analysis of the curriculum documents while only partially answering some of the key questions outlined above, set in context a number of common themes and established current ideals. The examination of the Victorian Arts curriculum document *The Arts Framework P-10* gave a basis for understanding and evaluating the Statement and Profile of the National Curriculum. Significantly the greater the degree of teacher involvement in the developmental stages, the greater the degree of acceptance of the framework. Consultation and the subsequent sense of ownership have been lacking in the National Curriculum.

An analysis of the Tasmanian documents *Music in the Classroom* and *Curriculum Framework K-12*, was undertaken as these documents have been promoted by the Department of Education and the Arts and were also considered likely to have considerable influence on Tasmanian specialist music teachers. While *Music in the Classroom* is primarily for the classroom teacher, the role of the specialist teacher is discussed. This document also expounds the view that creating/making aspects of music should have a central role from which performing, listening and other skill development should evolve. The analysis of survey findings indicated that this is not always the case in specialist music teaching programs.

In the analysis of the Tasmanian Framework K-12 the relationships to the National Curriculum document were shown. As with the national document in its earlier stages, this document describes the arts in terms of four components. Concern has been expressed with the lack of consultation, the hasty time frames for its implementation and with the use of it for accountability rather than planning (Poate, 1993).

The major area of controversy with the National Statement and Profiles has been with the generic description of learning components forcibly applied across all art forms. The foundation for the generic learning processes view is to be found in aesthetic philosophy (principally the work of Abbs in Smith & Simpson, 1991) and to a lesser extent in psychology (Gardner 1991). A number of scenarios are presented in the different curricular offerings, each one producing a new set of common learning processes and applying them across both visual and performing arts. Analysis of curriculum documents identified the following sets of common processes. Only Abbs and Gardner were not presenting these as curriculum frameworks:

1. making; presenting; evaluation; responding (Abbs, 1987, 1991)
2. making; perceiving; feeling (Gardner)
3. Perceiving; transforming; expressing; appreciating (Victorian Arts Framework P-10)
4. Expressing; appreciating (Western Australia, *The Arts forms as strands* 1992)
5. Transforming; presenting; past and present contexts; criticism and aesthetics. (National Curriculum, October, 1992)
6. making/creating/presenting; arts criticism and aesthetics; past and present contexts (National Curriculum, June 1993)

This "re-invention of the wheel" approach has not validated the common learning philosophy and has failed to produce a universally accepted framework. As stated by Swanwick (1988, 17) a unified approach is necessary and music teachers must be seen to think together. Music educators will not readily discard the workable *listening, creating and performing* framework simply

because it does not apply across all the arts. And why should they? The strand organisers of the National Curriculum can only be applied across the arts with some degree of force-fit. The serious problems of the category of presenting in the visual arts highlight that they cannot be considered to apply with equal significance. Teachers need to see the necessity for change and have the confidence that a common learning framework has the potential to improve learning outcomes.

Analysis of the questionnaire/survey - outcomes

This research has sought to understand the current level of music provision in primary schools within the Hartz district in southern Tasmania through contact with the main providers of music education, the specialist teachers. Official data on the resourcing of specialist music teachers and findings from the survey questionnaire have highlighted shortfalls in the provision for music education at the primary school level, particularly for schools in lower socio-economic and rural areas and for smaller sized schools. The evidence found thus supports the hypothesis. In particular these schools are found to be disadvantaged with less specialist music staffing and less instrumental teaching. Perceptions of teachers may not match up to adequacy or inadequacy in an objective sense because teachers' expectations in different school types may differ.

There are a number of differences in provision in terms of resourcing, utilisation and timetabling of specialist music teachers. The perceptions of music teachers with regard to adequate/inadequate provision have highlighted the greater expectations of teachers in suburban schools of higher socio-economic status. For example teachers' perceptions of adequate class teaching time are linked to rural schools and schools of low

socio-economic status, while perceptions of inadequate class teaching time are linked with higher socio-economic status and larger sized schools. Also while the majority of those teachers who regard their choir teaching time as inadequate are from larger suburban schools of high/medium socio economic status, the majority of schools below the average teaching time are from rural areas of low/socio-economic status. The majority of schools with teachers who perceive instrumental teaching time to be inadequate are rural schools of low socio-economic status. It is also these schools to a large extent which are actually below the average instrumental teaching time.

The inadequacy of provision in terms of human resourcing can be clearly seen with regard to the number of classes that do not receive specialist music teaching. The majority of classes not receiving specialist music teaching are kindergarten classes and the classes receiving the least amount of specialist teaching time are early childhood classes. The non-teaching of kindergarten is strongly associated with larger sized schools.

The type and extent of school solutions for the provision of music education has been found to be related to the socio-economic status of the school and the location of the school. This can be shown through examination of the two types of solutions used to address a shortfall in the provision of specialist music teachers. As well as timetabling, school solutions involve two other main areas: funding of staffing, and additional programs conducted by people other than the specialist music teacher. School funding of music teachers is now more common and although the majority of schools funding staff are of low socio-economic status,

small schools of higher socio-economic status are also funding teachers.

Specialist programs are often supplemented by class teachers, itinerant instrumental teachers and private music teachers. Supplemental programs by class teachers and other school staff are more often found in low socio-economic schools. The presence of itinerant instrumental teaching programs is strongly linked with larger schools of high/medium socio-economic status. Rural schools are severely disadvantaged in this respect.

While generally the presence of private music programs, paid for by parents is not associated with socio-economic status, the schools where these programs are most highly developed are high/medium socio-economic status.

Current economic philosophies which have resulted in the "rationalisation" of music programs are being challenged by teachers. Changes towards a user-pays system for music education are but symptoms of the inequities that inevitably result from these philosophies and urgently need addressing. These moves may be viewed as elitist in impact on the common arts approach in curricular development, which in the currently evolving situation, is being challenged in practice. Further studies of the situation in schools to develop issues raised in this exploratory survey would help to clarify the barriers to access and equity in music provision which still remain to be overcome.

A large percentage of teachers do not believe that current physical and human resources are adequate to achieve the kinds of objectives outlined in the National Curriculum. However notions of adequacy and teachers'

expectations with regards to goals and provision of music education have not been clearly established by curriculum developers. Their importance although raised by this research cannot be answered by this study. Even within the confines of this study the data suggests that teacher expectations are linked to the type of school and therefore further investigation is warranted. While a music education for all children forms the foundation of curricular ideals, in practice equity of provision is yet to be attained.

BIBLIOGRAPHY

- Abbs, P. (ed) (1987)
Living Powers: The Arts in Education, The Falmer Press, Lewes.
- Abbs, P. (1991)
"Defining the Aesthetic Field" in Smith & Simpson (eds), *Aesthetics and Arts Education*, University of Illinois Press, Urbana & Chicago.
- Abbs, P. (1991a)
"Aesthetic Field" in Pateman, T. (ed), *Key Concepts: A Guide To Aesthetics, Criticism and the Arts in Education*, The Falmer Press, London.
- Abbs, P. (1991b)
"Aesthetic Intelligence" in Pateman, T. (ed), *Key Concepts: A Guide To Aesthetics, Criticism and the Arts in Education*, The Falmer Press, London.
- Abbs, P. (1991c)
"Arts in Education: The Idea of a Generic Community", in Pateman, T. (ed), *Key Concepts: A Guide To Aesthetics, Criticism and the Arts in Education*, The Falmer Press, London.
- Alan. R. & Dixon, M. (1993)
"Changing Millenium - Changing Curriculum?", A paper from the National conference *Creating our Future-A Curriculum for the 21st Century*, Hobart, Jan 1993.
- Allen, S. (1988)
"Music Consultancy in Primary Education", *British Journal of Music Education*, Vol. 5, no.3, 217-240.
- Allen, S. (1989)
"Case Studies in Music Consultancy", *British Journal of Music Education*, Vol. 6, no.2, 139-154.
- Alper, C. (1987)
"Early Childhood Music Education", in Seefeldt C. (ed), *The Early Childhood Curriculum*, Teachers College Press, Columbia.

- Aronoff, F.W. (1969)
Music and Young Children, Holt, Rinehart and Winston Inc., New York.
- Aronoff, F.W. (1988)
 "Reaching the Young Child Through Music: Howard Gardner's Theory of Multiple Intelligences as Model" *International Journal of Music Education*, Vol. 12, 1988, 18-22.
- Askew, G. (1993)
Music Education in Primary Schools, Longman Cheshire, Melbourne.
- Aspin, D. (1991)
 "The Arts, Education and the Community", *Australian Journal of Music Education*, 1991, no. 1, 59-73.
- Aspin, D. (1991) "Justifying Music Education", in Smith R.A. & Simpson A. (eds), *Aesthetics and Arts Education*, University of Illinois Press. Urbana & Chicago.
- Australian Education Council Review Committee (1991)
Young Peoples' Participation in Post-Compulsory Education and Training (The Finn Review), AGPS, Canberra.
- Bannister, R. (1993)
 "Aesthetic Experience or Communitas?: Towards a Complete Rationale for Music Education, *Official Proceedings of the 1Xth National Conference: Music on the Edge-Desert to Surf*, ASME W.A. Chapter Inc., 7-11 July, 1993, University of Western Australia, 55-60.
- Barrett, M. (1993)
 Beliefs and Values in Music Education: Implications of 3 Views of Meaning for National Curriculum Statement in the Arts", *Official Proceedings of the 1Xth National Conference: Music on the Edge-Desert to Surf*, ASME W.A. Chapter Inc., 7-11 July, 1993, University of Western Australia, 61-65.
- Beazley, K.C. (1993)
Teaching Counts: A Ministerial Statement, AGPS, Canberra.

- Bee, H. (1990)
The Developing Child (5th ed.), Harper & Row,
 New York.
- Bentley, A. (1975)
Music in Education: A Point of View, NFER
 Publishing Co., London.
- Boughton, D. (1993)
 "The National Arts Curriculum and Profiles: Is
 Uniformity Necessary in National Design?"
Curriculum Perspectives, Vol 13. no. 1, April
 93, 64-67.
- Brady, L. (1992)
Curricular Development (fourth edition),
 Prentice Hall, New York, London,
 Toronto, Sydney, Tokyo, Singapore.
- Bresler, L. (1993)
 "Music in a Double-Bind: Instructions By non-
 Specialists in Elementary Schools", *Council For
 Research in Music Education Bulletin*, Winter
 93, no. 115, 1-13.
- Bresler, L. & Stake, R. (1992)
 "Qualitative Research Methodology in Music
 Education" in R. Colwell, *Handbook of Research
 on Music Teaching and Learning*, Schirmer, New
 York,
- Bridges, D. (1980)
 "Problems of Personal Development In Music For
 Pre-school Teachers" *Australian Journal of
 Early Childhood*, Vol.5, no.2, June 1980, 32-34.
- Bridges, D. (1989)
 "Effective Music Lessons For Young Children:
 Some Problems and Contradictions",
International Journal of Music Education, No.
 14, 1989, 44-47.
- Broudy, H.S. (1990)
 "The Role of Music in General Education",
*Council For Research in Music Education
 Bulletin*, 1990, 23-43.
- Brown, J. & McCarthy, D. (1992)
Specialist Staff in Primary Schools Tasmanian
 Primary Principals Association, letter June,
 1992.

- Brown, N. (1994)
 "The Unacceptable Terms of the National Curriculum in the Arts: A Response to 'National Collaborative Curriculum Development-Enduring Achievement or Fading Dream' (Point and Counterpoint, April, 1994)" *Curriculum Perspectives*, Vol. 14 no. 3, Sept. 94, 57-63.
- Bruner, J. (1961)
The Process of Education Vintage Books, New York.
- Burgess, R. (ed.) (1985)
Issues in Educational Research - Qualitative Methods, the Falmer Press, London.
- Burns, R. (1990)
Introduction to Research Methods in Education, Longman Cheshire, Melbourne.
- Cady, H. (1992)
 "Sources of Theory for Research in School Music." in R. Colwell, *Handbook of Research on Music Teaching and Learning*, Schirmer, New York.
- Caldwell, B.J. & Spinks, J.M. (1992)
Leading the Self Managing School, Falmer Press.
- Calouste Gulbenkian Foundation (1982)
The Arts in Schools, Calouste Gulbenkian Foundation, London.
- Campbell, (1991)
 "Musical Learning and The Development of Psychological Processes in Perception and Cognition", *Council For Research in Music Education Bulletin*, 1991, 35-48.
- Chazain, M., Laing, H., & Harper, G. (1987)
Teaching Five to Eight Year Olds, Oxford, Blackwell.
- Collins, C. (1992)
 "The Finn Review: Where has it come from? Where is it taking us?", *Unicorn*, Vol.18 no.1, Feb 1992.
- Colwell, R. (ed) (1992)
Handbook of Research on Music Teaching and Learning, Schirmer, New York.

- Commonwealth Department of Education (1985)
"Action: Education and the Arts", Report of the Task Force on Education and the Arts to the Minister for Education and Youth Affairs, Australian Government Publishing Service, Canberra.
- Commonwealth of Australia (1994)
Creative Nation, Commonwealth Cultural Policy, National Capital Printing, Canberra.
- Comte, M. (1981)
"Music in the Early Childhood Years part 1: A Theoretical Framework" The Australian Journal of Music Education, No. 29, Oct, 1981, 33-41.
- Comte, M. (1982)
"Music in the Early Childhood Years Part 2: Contributions of Some Prominent Music Educators" The Australian Journal of Music Education, No. 30, April, 1982, 33-64.
- Comte, M. (1993)
"Arts Education: Defining the Edge, Official Proceedings of the 1Xth National Conference: Music on the Edge-Desert to Surf, ASME W.A. Chapter Inc., 7-11 July, 1993, University of Western Australia, 83-87.
- Connelly, F. & Clandinin, D. (1988)
Teachers as Curriculum Planners: Narratives of Experience, Teachers College Press, New York.
- Crabtree, B., & Miller, W. (1992)
Doing Qualitative Research, Sage Publications, Newbury Park, London.
- Curriculum Corporation, (1993)
The Arts - The National Profile, Draft for validation process, Curriculum Corporation, Carlton Victoria, Feb, 1993.
- Curriculum Corporation, (1993)
A National Statement on the Arts for Australian Schools, Final Edited Manuscript, Curriculum Corporation, Carlton Victoria, June 1993.

- Curriculum Corporation, (1993)
The Arts - The National Profile, Final Edited Manuscript, Curriculum Corporation, Carlton Victoria, June 1993.
- Curriculum Corporation, (1994)
A Statement on the Arts for Australian Schools, Curriculum Corporation, Carlton Victoria.
- Curriculum Corporation, (1994)
The Arts -a curriculum profile for Australian Schools, Curriculum Corporation, Carlton Victoria.
- Curriculum Development Centre (1986)
Advocating the Arts, Smith, L.(ed), Papers from the National Seminar on Education and the Arts, 1985, Curriculum Development Centre, Canberra.
- Curriculum Services Branch (1993)
National Curriculum Collaboration: An Information Bulletin For Schools, Department of Education and the Arts, Letitia St., Hobart, March 11, 1993.
- Davidson, L. (1993)
 "Implications of Multiple Intelligences for Music Education", *Official Proceedings of the 1Xth National Conference: Music on the Edge-Desert to Surf*, ASME W.A. Chapter Inc., 7-11 July, 1993, University of Western Australia, 17-25.
- Davidson, L. (1993)
 "Arts Education: New Ways of Learning", Callaway Lecture, *Official Proceedings of the 1Xth National Conference: Music on the Edge-Desert to Surf*, ASME W.A. Chapter Inc., 7-11 July, 1993, University of Western Australia, 35-45.
- Dawkins, J. (1988)
Strengthening Australia's Schools: A Consideration of the Focus and Content of Schooling, Canberra, AGPS.
- Department of Education NSW (1984)
Music (K-6) Syllabus and Support Statements, NSW Government Printers, Sydney.

- Department of Education NSW (1985)
Curriculum Ideas: Music (K-6) Programming
- Department of Education and the Arts, Tas. (1987)
Secondary Education: The Future.
- Department of Education and the Arts, Tas. (1991)
Our Children: The Future.
- Department of Education and the Arts, Tas. (1990)
Music in the Classroom.
- Department of Education and the Arts, Tas. (1990)
Final Report: Review of the Department of Education and the Arts, Tas, [Cresap], for Peter Patmore, MHA, Minister for Education & the Arts.
- DES (1987)
The National Curriculum, 5-16, A Consultative Document, HMSO, London.
- Donaldson, M. (1978)
Children's Minds, Fontana, Great Britain.
- Education Department of South Australia (1982)
Time for Music, Music for Schools R-12 music curriculum.
- Education Department of South Australia (1982)
Part 2: Music Case Studies R-12 Music curriculum.
- Education Department of South Australia (1986)
Learning In the Arts
- Education Department, Tas. (1985)
Children, Language and the Arts, Government Printer, Tas.
- Education Department, Tas. (1988)
Music in Primary Schools, Interim document, July 1988.
- Eltis, K. (1993)
"Shaping the Curriculum of Australian Schools", Curriculum Perspectives, Vol 13, no.1, April 93, 48-52.

- Epstein, J. (1985)
Enjoying Music With Young Children, (revised Ed.), Melbourne, Allans.
- Ferris, J. (1993)
 "Music on the Edge: An Historical Study of the Vulnerability of Music in the Primary School Curriculum", *Official Proceedings of the 1Xth National Conference: Music on the Edge-Desert to Surf*, ASME W.A. Chapter Inc., 7-11 July, 1993, University of Western Australia, 91-95.
- Felton, H., Blomhoff, M., Scharaschkin, R. (1983)
Music in The Primary School a summary of the views of thirty five Principals of Primary and District High Schools
- Fox, M. (1984)
How To teach Drama To Infants, Ashton Scholastic, NSW.
- Formal Consultative Brief (1992)
Brief For Arts National Curriculum Statement and Profile, University of Melbourne, April 30, 1992.
- Formal Consultative Draft (1992)
National Curriculum Statement in the Arts, October 15, 1992.
- Francis, D. (1993)
 "Not The National Curriculum", *EQ Australia*, Spring 93, no.1, Curriculum Corporation, 4-7.
- Gardner, H. (1983)
Frames of Mind, Great Britain, Paladin, Granada Publishing Company.
- Gardner, H. (1987)
 "Beyond The IQ: Education and Human Development", *Harvard Educational Revue*, Vol. 57, No.2, May.
- Gardner, H. (1991)
 "Towards More Effective Arts Education", in Smith R.A. & Simpson A. (eds), *Aesthetics and Arts Education*, University of Illinois Press, Urbana & Chicago.

- Gifford, E. (1986) "Child Development and Music"
Tasmanian Music Teachers Association Journal,
Vol. 1, 1986.
- Gifford, E. (1988)
"An Australian rationale for music education
revisited: a discussion on the role of music in
the curriculum, *British Journal of Music
Education*, Vol. 5, no. 2, 115-140
- Gifford, E. (1993)
"The Musical Training of Primary Teachers: Old
Problems, New Insights And Possible Solutions",
British Journal of Music Education, Vol. 10,
no.1, March, 33-46.
- Gilbert, J. (1981)
Musical Starting Points with Young Children,
NSW, Ashton Scholastic.
- Goetze, M. (1989)
"A Comparison of the Pitch Accuracy of Group
and Individual Singing in Young Children",
*Council for Research in Music Education
Bulletin*, no. 99, Winter, 1989, 57-73.
- Guilford, J. (1959)
"Three facets of intellect", *American
Psychologist*, 14, 469-479.
- Guilford, J. & Hoepfner, R. (1971)
The Analysis of Intelligence, McGraw-Hill, New
York.
- Hannan, B. (1985)
"Art in The Common Curriculum" in Smith,
L.(ed), *Advocating the Arts*, Papers from the
National Seminar on Education and the Arts,
1985, Curriculum Development Centre, Canberra.
- Hewton, J. (1985) *Primary Music Evaluation Report 2:
The Pilot Music Program in Three Brisbane State
Primary Schools*, Research Services Branch,
Department of Education, Queensland.
- Hewton, J. (1985) .
*Primary Music Evaluation Report 3: Profiles of
Eight School Music Programs*, Research Services
Branch, Department of Education, Queensland.

- Hoermann, D. & Herbert, G. (1979)
Report and Evaluation - a developmental program of music education for Primary School (Kodaly based) Dominie, Brookvale.
- Hoermann, D. (1985)
 "The Arts in The Timetable" in Smith, L.(ed), *Advocating the Arts, Papers from the National Seminar on Education and the Arts, 1985*, Curriculum Development Centre, Canberra.
- Johnson, C. (1985)
How to Give Your Child a Musical Head Start Hill of Content Publishing, Melbourne.
- Jones, T. (1988)
 "Education for Creativity", *British Journal of Music Education*, 1986, 3, 1, 63-78.
- Kemp, A. (1984)
 "Music Consultancy in primary Schools", *Schools Music Association Bulletin*, no. 95, Spring 84, 3-4.
- Kendall, J., Mead, V., Shamrock, M., Sinor J. (1986)
 "Major Approaches to Music Education", *Music Educators Journal*, Feb. 1986.
- Kendall, S. (1986)
 "The Harmony of Human Life: An exploration of the ideas of Pestalozzi and Froebel in relation to music education", *British Journal of Music Education*, 3, 1, 35-48.
- Kennedy, K. (1992)
 "The National Curriculum: An Educational Perspective", *Unicorn*, Vol.18, No 3, 32-37.
- Kennedy, K. (1993)
 "National Curriculum Statements - Help or Hindrance for Educators?", *Curriculum Perspectives*, Vol. 13 no.1, April 93, 47-48.
- Kennedy, K., & Smith, L. (1985)
 "From Discord To Concord: Creating a CDC Policy for Education and the Arts", in Smith, L.(ed), *Advocating the Arts, Papers from the National Seminar on Education and the Arts, 1985*, Curriculum Development Centre, Canberra.

- Kiester, G. (1985)
 "Total Education: Arts Balance the Analytical
 With the Aesthetic", *Music Educators Journal*,
 October, 85, 24-27.
- Langer, S. (1976)
Feeling and Form, Routledge and Keegan Paul,
 London.
- Lawrence, (1985)
 "Arts in Daily Life" in Smith, L.(ed),
Advocating the Arts, Papers from the National
 Seminar on Education and the Arts,
 1985, Curriculum Development Centre, Canberra.
- Lawson, D., Plummeridge, C., & Swanwick, K. (1994)
 "Music and the National Curriculum in Primary
 Schools", *British Journal of Music Education*,
 1994, 11, 3-14.
- Lepherd, L. (1975)
 Should There be a Specialist Music Teacher in
 the Primary School?, *The Australian Journal of
 Music Education*, no. 16, April, 1975, 15-21.
- Lepherd, L. (1994)
*Music Education in International Perspective-
 Australia*, USQ Press, Queensland.
- Lim, J. & Gunton, H. (1989)
Putting Music on the Map, a paper voicing
 concern, presented at the Annual General
 Meeting of ASME, Tasmanian Chapter, November
 10, 1989.
- Livermore, J. (1990)
 "Arts Education in Australia: Survival in The
 90's", *Australian Journal of Music Education*,
 1990, No.1, 3-7.
- Logie, K. (ed) (1993)
*Official Proceedings of the 1Xth National
 Conference: Music on the Edge-Desert to Surf*,
 ASME W.A. Chapter Inc., 7-11 July, 1993,
 University of Western Australia.
- Lovat, T. (Ed) (1992) *Sociology For Teachers*, Social
 Science Press, NSW.
- MANA (Music Advisers' National Association) (1986)
Assessment and Progression in Music Education.

- Manen van, M. (1990)
Researching Lived Experience, the Althouse Press, University of Alberta.
- Mark, M. (1992)
 "A history of music education research." in R. Colwell, *Handbook of research on music teaching and learning*, Schirmer, New York, 48-59.
- Mayer Committee (1991)
Employment Related Key Competencies for Postcompulsory Education and Training, (E. Mayer, Chair), Mayer Committee, Melbourne.
- Mayer Committee (1992)
Employment Related Key Competencies: a Proposal for Consultation, (E. Mayer, Chair), Mayer Committee, Melbourne.
- Mayer Committee (1992)
Putting General Education to Work - The Key Competencies Report, Sands & McDougall Printing, Melbourne.
- McLeod, J. (ed) (1991)
The Arts and The Year 2000, NAASP Curriculum Corporation, Queensland Department of Education, Carlton, Victoria.
- McMahon, O. (1991)
The Arts and the young Child, NAASP Curriculum Corporation, Queensland Department of Education, Carlton, Victoria.
- McPherson, G. (1992)
 "The Nature and Scope of Creative Thinking in Music: A Review of the Literature with Implications for Music Teaching and Learning", *Australian Society for Music Education, NSW, Newsletter*, Sep, 1992, 9-25.
- McTaggart, R. (1991)
Getting Started in Arts Education Research, Arts Ed Press, Deakin University, Geelong, Victoria.

Metcalf, M. (1987)

"Towards the Condition of music: The Emergent Aesthetic in Music Education", in Abbs, P. (ed) *Living Powers: The Arts in Education*, The Falmer Press, Lewes.

Metropolitan East Music Teachers Steering Committee (1992)

"What The Metro-East Primary Music Teachers Think Abo Non-Contact Time For Primary Teachers" *ASME Queensland Chapter Newsletter*, May 1992 (reprinted ASME Tasmania Chapter Newsletter August 1992)

Mills, J. (1989)

"The Generalist Primary Teacher of Music; A Problem of Confidence", *British Journal of Music Education*, Vol. No.2, 1989, 125-138.

Mills, J. (1994)

"Music in the National Curriculum: The First Year", *British Journal of Music Education*, Vol.11, 191-196.

Ministerial Consultative Council on Curriculum (1992)
Visions of Australian Society: Towards an Educational Curriculum for 2000 AD and Beyond, Queensland.

Ministry of Education Victoria (1987)

The Arts Framework: P-10, Ministry of Education School Division, Victoria.

National Arts in Australian Schools Project (NAAS) (1991)

Music: A Vital Element in the Curriculum, a paper prepared for Australian Society for Music Education, published Department of Education, Queensland.

National Arts in Australian Schools Project, (1991)
The Arts and The Year 2000, (McLeod, J. ed), Curriculum Corporation, Queensland Department of Education, Carlton, Victoria.

National Arts in Australian Schools Project, (1991)
The Arts and The Young Child, (McMahon, O. ed) Curriculum Corporation, Queensland Department of Education, Carlton, Victoria.

- National Arts in Australian Schools Project, (1991)
The Arts and Technology, (Whelan, L. ed),
 Curriculum Corporation, Queensland Department
 of Education, Carlton, Victoria.
- National Arts in Australian Schools Project, (1991)
Towards Quality Learning and Teaching, (Felton,
 H. ed) Curriculum Corporation, Queensland
 Department of Education, Carlton, Victoria.
- National Profile for the Arts (Feb 1993)
Draft for validation process
- Nye, R.E. & Nye, V.T. (1977)
Music in The Elementary School, (4th Ed), N.J.,
 Prentice-Hall.
- Nye, V.T. (1983)
Music for Young Children (3rd Ed) Wm. C. Brown
 Company Publishers, Iowa, USA.
- Parsons, M.J. (1991)
 "Stages of Aesthetic Development", in Smith,
 R.A. & Simpson, A. (eds) *Aesthetics and Arts
 Education*, University of Illinois Press, Urbana
 & Chicago.
- Parsons, M.J. (1992)
 "Cognition as Interpretation in Art Education",
 in Reimer, B. & Smith, A. (eds) *The Arts,
 Education, and Aesthetic Knowing*. University of
 Chicago Press, Chicago, Illinois.
- Pascoe, R. (1992) *The Art Forms as Strands: A Western
 Australian Perspective*, WA Student Learning
 Outcomes Team, April 11 1992.
- Pateman, T. (ed) (1991)
*Key Concepts: A Guide To Aesthetics, Criticism
 and the Arts in Education*, The Falmer Press,
 London.
- Paynter, J. & Aston, P. (1970)
*Sound and Silence: Classroom Projects in
 Creative Music*, Cambridge University Press.
- Paynter, J. (1972)
Hear and Now, Universal Edition. London.

- Piper, K. (1989)
 "National Curriculum: prospects and possibilities", *Curriculum Perspectives*, 9 (3), 3-7.
- Piper, K. (1991)
 "National Curriculum two years on: an undelivered paper", *Curriculum Perspectives*, 11 (3), 2-6.
- Plummeridge, C. (1981)
Issues in Music Education, London, University London Institute of Education.
- Plummeridge, C. (1991)
 "Music in Education", in Pateman, T, (ed) *Key Concepts: Guide To Aesthetics, Criticism and the Arts in Education*, The Falmer Press, London.
- Plummeridge, C. (1991)
Music Education in Theory and Practice, The Falmer Press, London.
- Poate, M. (1993)
 "Curriculum Framework K-12: Planning tool or accountability weapon? *Teacher*, Journal of the Tasmanian Teachers Federation, no.3, May 93, 4-5.
- Regelski, T.A. (1975)
Principles and Problems of Music Education, N.J., Prentice-Hall, Inc.
- Reimer, B. (1970)
A Philosophy of Music Education, Prentice-Hall Inc., New Jersey.
- Reimer, B. (1989)
A Philosophy of Music Education, Prentice-Hall Inc., New Jersey.
- Reimer, B. & Smith, A. (eds) (1992)
The Arts, Education, and Aesthetic Knowing, University Chicago Press, Chicago, Illinois.
- Reul, D. (1992)
 "The Middle School Revolution- Coping with a New Reality", *Music Educators Journal*, Feb.92, 31-36.

- Russell-Bowie, D. (1993)
 "Where is music Education in our Primary Schools" *Research Studies in Music Education*, USQ Press, Queensland, 52-58.
- Russell-Bowie, D. (1993)
 Will Your children Receive a Good music Education?, *Official Proceedings of the 1Xth National Conference: Music on the Edge-Desert to Surf*, ASME W.A. Chapter Inc., 7-11 July, 1993, University of Western Australia, 189-196.
- Seefeldt, C. (ed) (1987)
The Early Childhood Curriculum, Columbia, Teachers College Press.
- SCDC (1989)
Combined Arts in Secondary Schools
- Schafer, M. (1973)
 "Further Thoughts in Music Education", *Australian Journal of Music Education*, Oct., 1973.
- Schickedanz, J. et al (1990)
 Understanding Children, Mayfield Publishing Co., California.
- Schools' Council (1991)
 "Compulsory Years of Schooling Project of the Schools Council" Stage 1: The Early Years of Schooling, a discussion paper.
- Senior Music Education Administrators Conference
 SMEAC (1990)
 Position statement: "The Place of Music in the Curriculum" *ASME Tasmanian Journal*, October, 1990.
- Smith, D.L., & Lovat, T.J. (1991)
Curriculum Action on Reflection, (revised edition), Social Science Press, NSW. Australia.
- Smith, R.A. (1992)
 "Toward Percipience: A Humanities Curriculum for Arts Education", in Reimer, B. & Smith, A. (eds) *The Arts, Education, and Aesthetic Knowing*, University of Chicago Press, Chicago. Illinois.

- Smith, R.A. & Simpson, A. (eds) (1991)
Aesthetics and Arts Education, University of
 Illinois Press, Urbana & Chicago.
- Sobski, J. (1992)
 "Pathways To Finn", *Unicorn*, Vol. 18, no 1. Feb
 1992.
- Stowasser, H. (1993)
 "Some Personal Observations of Music Education
 In Australia, North America and Great Britain",
International Journal of Music Education, 22,
 14-28.
- Stowasser, H. (1993)
 "Music Education and the School Curriculum; A
 Question of Survival", *Research Studies in
 Music Education*, no.1, Dec, 1993, 13-21.
- Stubbs, K. (1990)
 "The Role of Music in a Balanced Arts
 Curriculum" *British Journal of Music Education*,
 7, 3, 231-238.
- Swanwick, K. (1988)
Music Mind and Education, Routledge, London.
- Swanwick, K. (1994)
*Musical Knowledge: Intuition, Analysis and
 Music Education*, Routledge, London.
- Swanwick, K. & Tillman, J. (1986)
 "The sequence of musical development: a study
 of childrens' compositions", *British Journal of
 Music Education*, 3, 305-339.
- Temmerman, N. (1990)
 "Directions in Primary Arts Education
 Curriculum Development In Australia; The
 Effects on Music Education", *Australian Journal
 of Music Education*, 1990 no.1, 63-69.
- Temmerman, N. (1991)
 "The Philosophical Foundations of Music
 Education; The Case of Primary Music Education
 in Australia", *British Journal of Music
 Education*, 1991, 8, 149-159.

- Thompson, R.H. (1990)
 "Sleepers Awake; Future Directions For Instrumental Music Education", *Australian Journal of Music Education*, 1991 No. 1, 23-33.
- Thurstone, L. (1947)
Multiple Factor Analysis: A Development and Expansion of: "The Vectors of the Mind", University of Chicago Press, Chicago.
- Warrener, J.J. (1985)
 "Applying Learning Theory To Musical Development: Piaget and Beyond", *Music Education Journal*, Nov, 22-27.
- Webster, P. (1989)
 "Creative Thinking in music: the assessment question" in J.W. Richmond (ed) *The proceedings of the Suncoast music education forum on creativity*, University of South Florida, Tampa, 40-74.
- Webster, P. (1990a)
Study of the internal reliability for the Measure of Creative Thinking in Music (MCTM), paper from the music Educators national Convention, Washington, D.C., March, 1-16.
- Webster, P. (1990b)
 "Creativity as creative thinking", *Music Educators Journal*, 76 (9), 22-28.
- Willmott, G. (1994)
 "National Collaborative curriculum Development-Enduring Achievement or Fading Dream?", *Curriculum Perspectives*, Vol.14 No. 1, April. 94, 41-44.
- Witkin, R.W. (1974)
The Intelligence of Feeling, Heinemann Educational Books.
- Wolf, D. & Gardner, H. (1980)
 "Beyond Playing or Polishing: A Developmental View of Artistry", in Hausman, J. (ed) *Arts and the Schools*, McGraw Hill, New York.
- Wright, S. (1991)
The Arts in Early Childhood, Prentice Hall, NSW.

Wright, S. (1994)

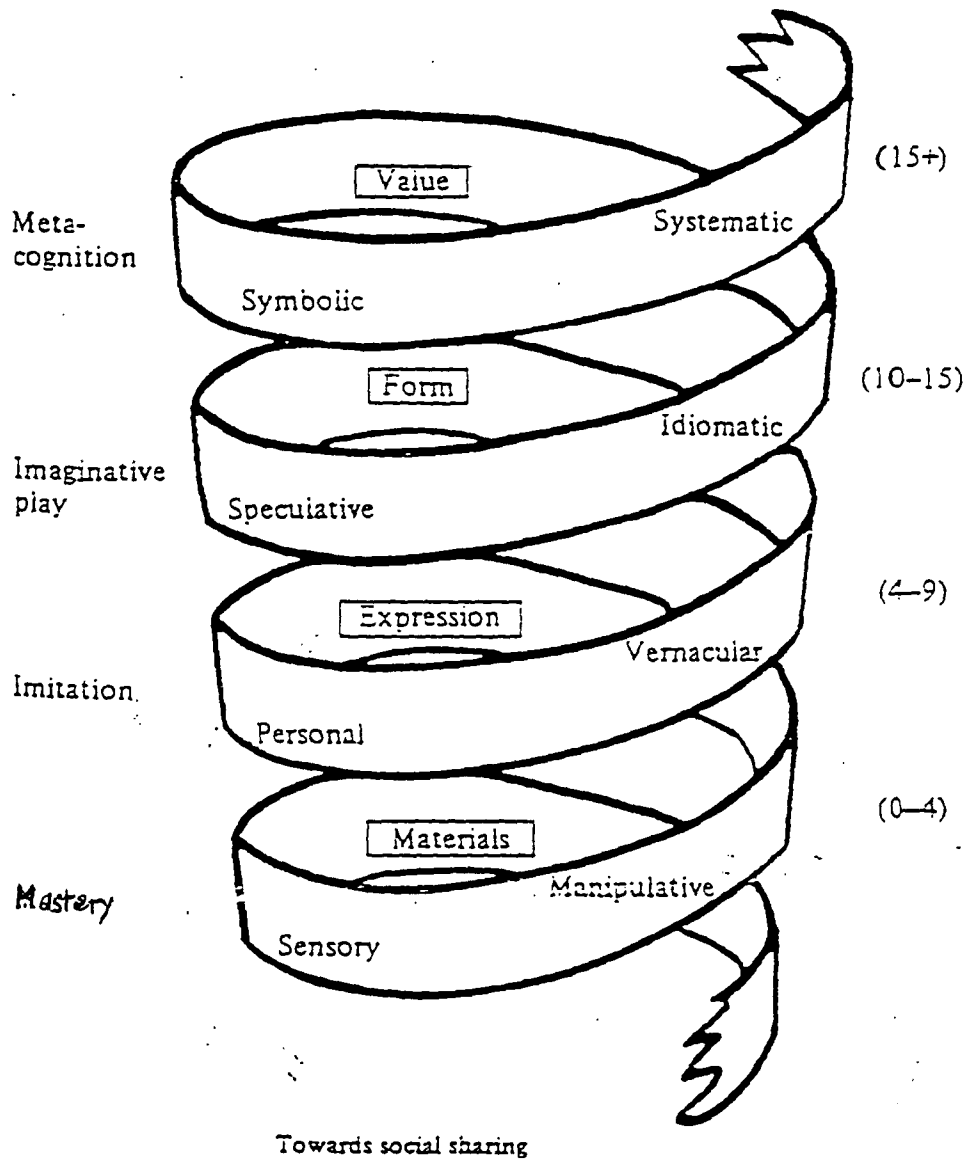
"The national curriculum statements and profile for the arts: a focus on music", *Australian Journal of Early Childhood*, Vol 18 (4), Nov 93, 35-41.

Zimmermann, M. (1986)

"Music Development in Middle Childhood: A Summary of Selected Research Studies", *Bulletin of the Council for Research in Music Education*, 86, P.18-35.

Zimmermann, M. (1993)

"An Overview of Developmental Research in Music", *Bulletin of the Council for Research in Music Education*, Spring 93, no.116, 1-21.



from Swanwick & Tillman (1986)

A QUESTIONNAIRE FOR PRIMARY SCHOOL MUSIC TEACHERS
PROVISION FOR MUSIC EDUCATION IN THE PRIMARY SCHOOL
CURRICULUM: SCHOOL SOLUTIONS

ASSOCIATE PROFESSOR
JOAN ABBOTT-CHAPMAN
University of Tasmania
Centre for Education,
GPO Box 252C
Hobart, 7000.

CHRISTINE GORA
206 Nelson Rd.,
Mt Nelson, 7007.

September, 1994.

Please will you help me in providing information about music teaching in the Hartz District by filling in the attached questionnaire? In trials this has taken approximately 20 minutes to complete. The purpose of this questionnaire is to ascertain the provision of music education in relation to curricular ideals and policies at State and National levels, and is being sent to music teachers in all primary schools in the Hartz District.

Findings from this survey will be presented in an 18 point Masters dissertation (supervisor Associate Professor Joan Abbott-Chapman), and if you wish, a digest of those findings will be made available to you.

I really appreciate your time and effort at a very busy time of the year, and ask that on completion you return the form no later than Friday September 23, in the enclosed stamped, addressed envelope. Naturally, the survey is completely confidential. No respondents will be identified in analysis or names used. Ethical clearance has been obtained from the University of Tasmania and the Department of Education and the Arts.

If you have any queries you may contact me on Ph. 253373.

Yours sincerely,
Christine Gora

1. The music teacher:

Gender: Male ☐
 Female ☐

Age: Under 25 ☐
 26- 35 ☐
 36-45 ☐
 over 45 ☐

2. Name of this school (school 1): _____

3. Teacher qualifications:

Circle the letter which describes most closely your qualifications:

- A. General teacher no music training
- B. General teacher with some music training (e.g inservice or other non-award course)
- C. General teacher with additional music qualification
- D. Specialist music teacher with both school teaching and music qualification
- E. Musician with no school teacher qualification
- F. Other (Please describe):

4. Employment:

- i. Are you a
- permanent employee? ☐
 temporary employee? ☐
- ii. During 1994 are you employed to teach music in school(s)
- full time? ☐
 part time? ☐

5. Full time equivalent (FTE)

If part time, or at more than one school, or teaching other areas as well as music, give percentage of 1994 employment for school **music** teaching for the week.
(e.g. 0.2 =1 day; 0.4 =2 days)

School 1. (named above)	FTE: _____
School 2. name _____	FTE: _____
School 3. name _____	FTE: _____

6. Change in hours:

Has there been any increase or decrease in your teaching hours for 1994?

Increase ☐ please elaborate...

Decrease ☐ please elaborate...

No change ☐

7. Music Classes:

Please provide the following information in the table below:

the number of classes at each school (include kinder)
the number of individual classes covered by your music teaching

school	total classes	classes taught
school 1		
school 2		
school 3		

8. Funding:

Is any of your teaching funded from the Schools Resource Package?

Yes ☐

Please elaborate :

school(s) name (s): _____

percentage of teaching funded: _____

No ☐

Not sure ☐

9. Decision making processes:

i. Who made the decision for the 1994 allocation of music teaching time?

a. principal ☐

b. principal and staff ☐

c. school council or other parent body ☐

d. combination of these ☐

e. district office ☐

e. not sure ☐

ii. Were you involved in any way in this decision?

Yes ☐

No ☐

Elaborate if possible:

iii. Has the music timetable for this year been mainly drawn up by (tick most applicable)

you the music teacher ☐

principal ☐

principal and other staff ☐

Elaborate if necessary:

10. Music teaching classes

Do you teach whole classes only?

Yes



No

11. Instrumental groups

What instrumental groups do **you** teach? Please list.

Are these optional

or compulsory?

What grades are these open for?

Number in smallest group _____

Number in largest group _____

12. Choirs

Do you teach any choral programs/choirs?

Yes



No

☐

Are these optional

☐

or compulsory?

What grades are these open for?

Number in smallest group _____

Number in largest group

13. Hours (minutes) of teaching

i. Indicate the time you spend with individual classes each week by ticking the most appropriate box:

SCHOOL 1:

CLASS	Do not teach	Less than 30 min	30 min	30 to 40 minutes	40 to 50 minutes	Over 50 minutes
Kinder						
Prep - 2						
3 - 4						
5 - 6						

13. cont'd.

SCHOOL 2:

CLASS	Do not teach	Less than 30 min	30 min	30 to 40 minutes	40 to 50 minutes	Over 50 minutes
Kinder						
Prep - 2						
3 - 4						
5 - 6						

SCHOOL 3:

CLASS	Do not teach	Less than 30 min	30 min	30 to 40 minutes	40 to 50 minutes	Over 50 minutes
Kinder						
Prep - 2						
3 - 4						
5 - 6						

ii. Do you believe the above time with classes to be adequate or inadequate in order to achieve your curriculum objectives ?

School 1: adequate ☐ inadequate ☐ not sure ☐

School 2: adequate ☐ inadequate ☐ not sure ☐

School 3: adequate ☐ inadequate ☐ not sure ☐

iii. Give the total teaching time per week for **your** choir(s)

School 1: _____

School 2: _____

School 3: _____

Do you believe the above time with choir to be adequate or inadequate in order to achieve your curriculum objectives ?

School 1: adequate ☐ inadequate ☐ not sure ☐

School 2: adequate ☐ inadequate ☐ not sure ☐

School 3: adequate ☐ inadequate ☐ not sure ☐

13. cont'd.

iv. Give the total teaching time per week for instrumental groups that **you** teach.

School 1: _____

School 2: _____

School 3: _____

Do you believe the above time with instrumental groups to be adequate or inadequate in order to achieve your curriculum objectives ?

School 1: adequate ☐ inadequate ☐ not sure ☐

School 2: adequate ☐ inadequate ☐ not sure ☐

School 3: adequate ☐ inadequate ☐ not sure ☐

14. Program continuity

Are you satisfied with the degree of program continuity from year to year?

School 1: Yes ☐ No ☐ not sure ☐

School 2: Yes ☐ No ☐ not sure ☐

School 3: Yes ☐ No ☐ not sure ☐

15. Effects on programs

Are there any areas of the music program that you have previously taught that you have not been able to teach this year due to cut backs, or staff decisions of any sort?

Yes ☐ Elaborate...

No ☐

16. Resources

Do you believe that in general the physical resources you have are

School 1: excellent	<input type="checkbox"/>	School 2: excellent	<input type="checkbox"/>
good	<input type="checkbox"/>	good	<input type="checkbox"/>
adequate	<input type="checkbox"/>	adequate	<input type="checkbox"/>
inadequate	<input type="checkbox"/>	inadequate	<input type="checkbox"/>
School 3: excellent	<input type="checkbox"/>		
good	<input type="checkbox"/>		
adequate	<input type="checkbox"/>		
inadequate	<input type="checkbox"/>		

17. Additional music programs

Are there any other music programs being conducted at your school(s)?

School 1 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 2 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 3 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

String program conducted by itinerant staff?

School 1 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 2 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 3 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

Brass/wind program conducted by itinerant staff?

School 1 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 2 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 3 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

Private tuition of any sort?

School 1 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 2 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 3 Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

17. cont'd.

Programs conducted by classroom teachers or other staff?

School 1	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 2	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
School 3	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

Any others please elaborate:

18. Extra-curricular activities

Indicate the extra curricular music activities that you and any of your students have been involved in over the last two years.

eisteddfod	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
school concert, production, musical	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
Tasmania Day	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
evening assembly	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
Yanomamo	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
Hartz in Kalimantan	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
band	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
orchestra	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
ensemble	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
carols (Fitzgeralds, Eastlands)	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
ASME Recorder Festival	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
any others	Yes	<input type="checkbox"/>	No	<input type="checkbox"/>

19. Time needed for extra-curricular activities

Would you indicate in general the amount of time these activities take in relation to your total teaching time available:

a small amount	(10% or less)	<input type="checkbox"/>
a moderate amount	(10-25%)	<input type="checkbox"/>
a considerable amount	(25-50%)	<input type="checkbox"/>
the majority of my time	(50% or more)	<input type="checkbox"/>

20. Content effectiveness

i. What do you consider to be the most effective aspects of your programs? Elaborate.

ii. What do you consider to be the least effective aspects of your programs? Elaborate.

21. Program balance

Do you consider that in general your program(s) give equal emphasis to *listening*, *creating*, and *performing*?

Yes ☐ No ☐

i. If your answer is no, which of the three aspects is given the greatest emphasis? _____

ii. Which of the three aspects is given the least amount of emphasis? _____

iii. Why is this so? Elaborate if possible.

22. Your ideal program

If there were no constraints what would change in your current music program? Elaborate.

23. Curriculum documents

Are you familiar with the following curriculum documents?:

National Statement and Profile for the Arts?

very familiar ☐ fairly familiar ☐
not familiar ☐

Framework for Curriculum Provision K-12 (Tas, 1993)?

very familiar ☐ fairly familiar ☐
not familiar ☐

Music in the Classroom (Tas, 1990)?

very familiar ☐ fairly familiar ☐
not familiar ☐

24. Influence of documents

Have the music programs you are providing been in any way influenced by the above documents? Tick the most appropriate box.

Yes, to a large extent ☐
Yes, but only a little ☐
No influence at all ☐

24. cont'd.

If yes to any extent name the document that has had the greatest influence

25. **Sufficiency of current resourcing (including human)**

Do you believe that your current resources are sufficient to achieve the student outcomes suggested by the National Statement and Profile in the Arts for music education?

Yes ☐ No ☐ Not sure ☐
Other ☐ (please elaborate)

26. **Your suggestions**

What suggestions do you have for improving the provision of school music programs? (Please include not only ideas that are in current use in your school(s), but any past successes, failures and untried wishes):

Thank you for your assistance.

University of Tasmania

Office for Research

MEMORANDUM

to: Assoc Prof J Abbott-Chapman, Education

from: Christine Robinson, Secretary,
Social Sciences Ethics Sub Committee (Hobart)

date: 15 August 1994

subject: 94148 Provision for music education in the primary school curriculum: school solutions

The Social Sciences Ethics Sub-Committee on 15 August 1994 recommended approval of this project, subject to the following alterations:

- Supervisor should be chief investigator and student should be 'other applicant' (pages 1 and 4);
- **Consent form** - the second sentence, currently in brackets, should be a separate sentence and read 'It takes approximately 20 minutes to complete'. The word 'gained' in the second last line of the third para should be 'obtained'.

As a condition of approval you are required to report immediately anything which might affect ethical acceptance of the project, including:

- adverse effects on subjects
- proposed changes in the protocol
- unforeseen events that might affect continued ethical acceptability of the project

Approval is subject to annual review.





Department of Education & the Arts
116 Bathurst Street Hobart
GPO Box 169B Hobart
Tasmania Australia 7001
Tel: (002)33 8011 Fax: (002)31 1576

23 August 1994

Education & the Arts

Reference: JGK:KC033

Contact: John Kitt - (002) 337949

Mrs Christine Gora
Taroona Primary School
104 Channel Highway
TAROONA Tas 7053

Dear Mrs Gora,

**RE: PROVISION FOR MUSIC EDUCATION IN THE PRIMARY SCHOOL
CURRICULUM: SCHOOL SOLUTIONS**

I have been advised by the Departmental Consultative Research Committee that the above research study adheres to the guidelines that have been established and there is no objection to the study proceeding.

A copy of your final report should be forwarded to John Kitt, Superintendent Professional Development, Department of Education and the Arts, GPO Box 169B, Hobart 7000.

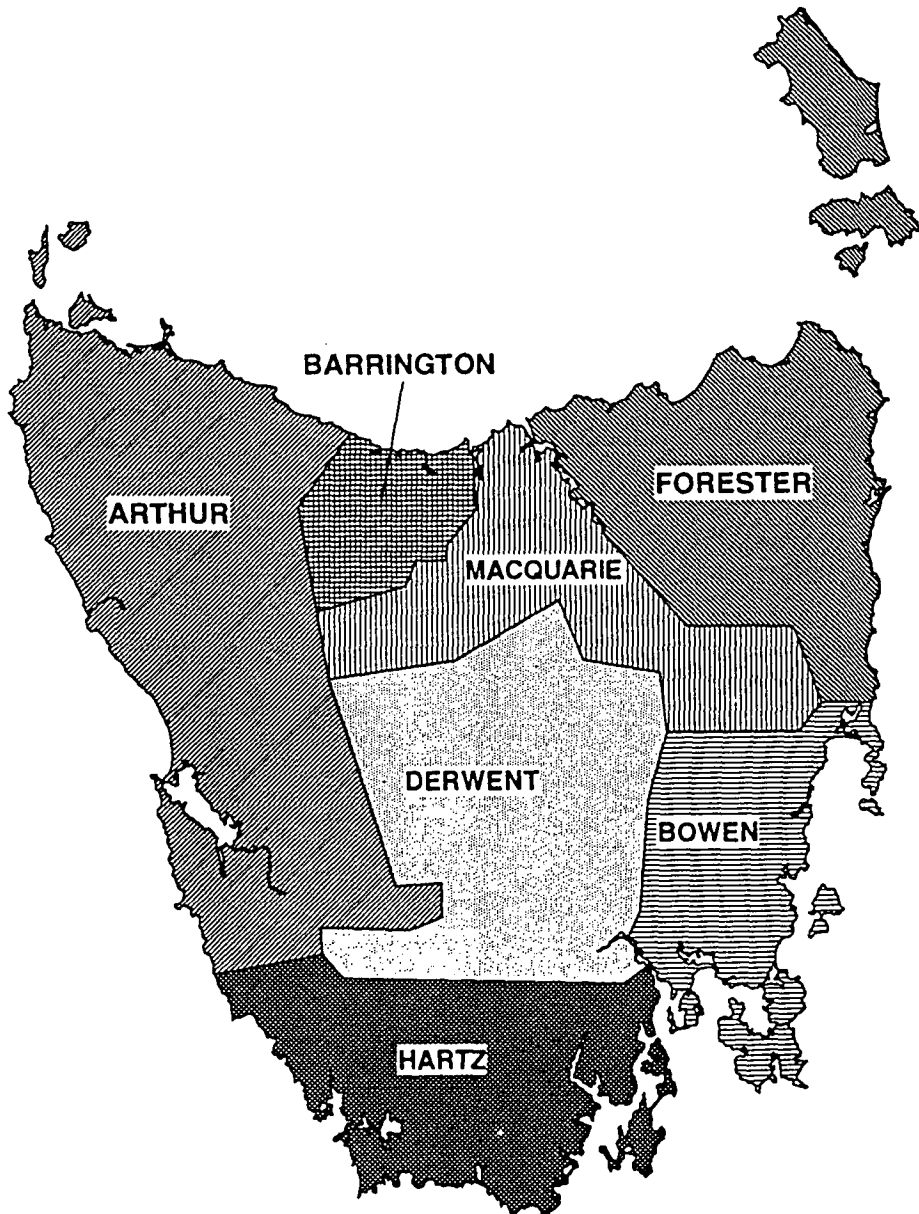
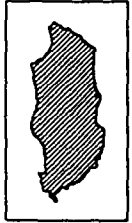
My permission to conduct the research study is given provided that each Principal is willing for the school to be involved.

Yours sincerely

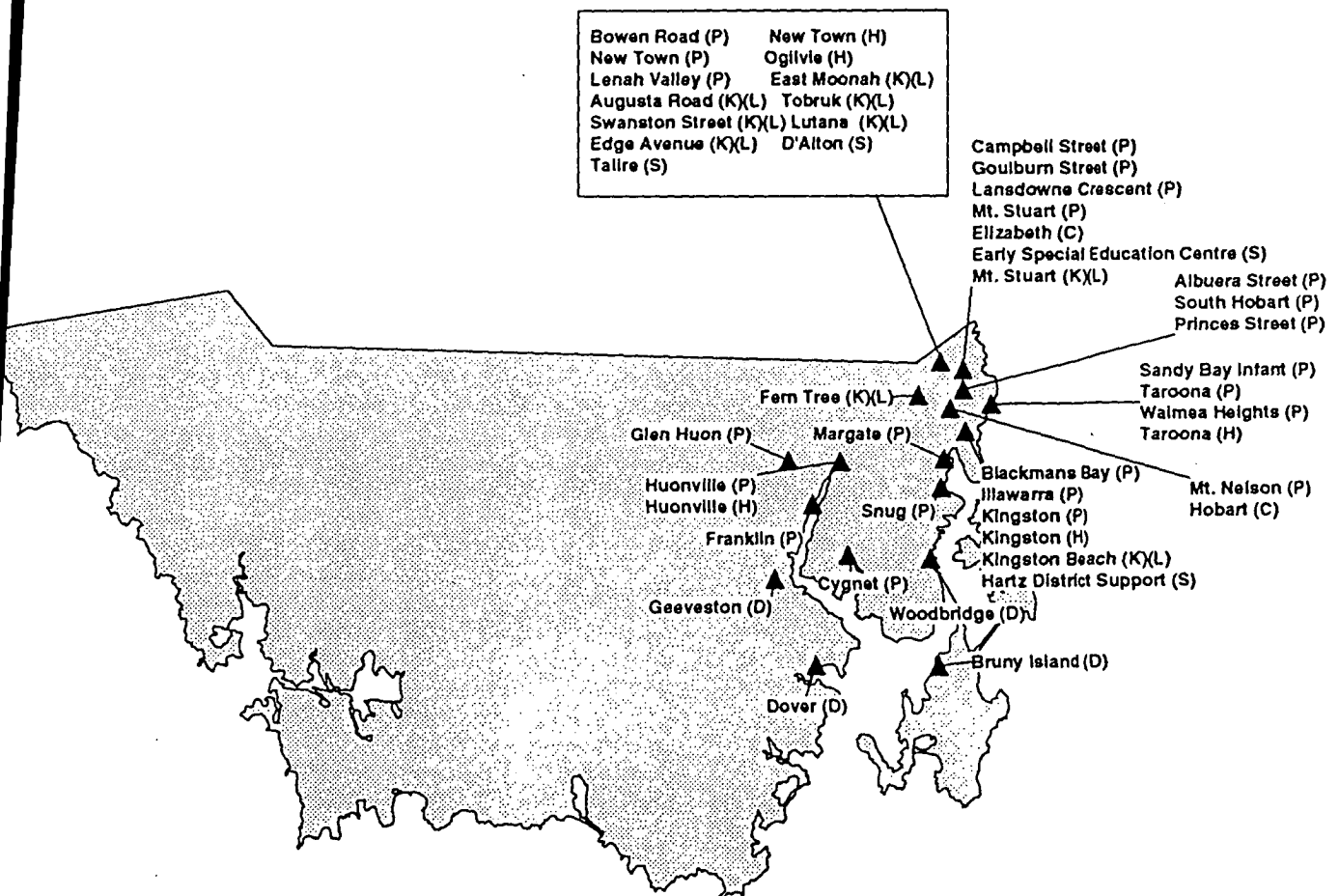
G Harrington
DEPUTY SECRETARY (EDUCATION)

cc: All District Superintendents
John Kitt
Dr Joan Abbott-Chapman, University of Tasmania (Hobart)

EDUCATION DISTRICTS



HARTZ



2.0 Interrelationships between capabilities and competencies

2.1 Relationships between the capabilities, the SETF competencies and the work-related competencies are shown in Table 5. Because all the capabilities and competencies are interconnected in some way, the details in the table have been confined to the most obvious interrelationships.

Framework Capabilities	SETF Competencies	Work-Related Competencies
Personal	<ul style="list-style-type: none"> ■ undertaking practical tasks as a member of a group ■ undertaking practical tasks as an individual 	<ul style="list-style-type: none"> ■ working with others in teams ■ planning and organising activities
Linguistic	<ul style="list-style-type: none"> ■ acquiring information ■ conveying information 	<ul style="list-style-type: none"> ■ communicating ideas and information ■ collecting, analysing and organising information
Rational	<ul style="list-style-type: none"> ■ applying logical processes ■ making judgements and decisions 	<ul style="list-style-type: none"> ■ collecting, analysing and organising information ■ using mathematical ideas and techniques ■ planning and organising activities
Creative	<ul style="list-style-type: none"> ■ working creatively and solving problems 	<ul style="list-style-type: none"> ■ solving problems
Kinaesthetic	<ul style="list-style-type: none"> ■ undertaking practical tasks as an individual ■ undertaking practical tasks as a member of a group 	<ul style="list-style-type: none"> ■ using technology

Table 5: Interrelationships between Capabilities and Competencies

2.2 In some cases the capabilities and/or competencies overlap to such an extent as to render the identification of discrete relationships misleading. Solving problems and using technology, for example, could have been placed alongside almost any other capability or competency.

The patterns in Table 5 do, however, reveal the similarities between the three sets.

ARTS PROGRESS REPORT

ARTS STATEMENT CONSULTATION REPORT

Introduction

The consultation responses in the Arts statement indicate a broad level of support for the content of the statement. Responses ranged from overall wholehearted support (Victoria and the Australia Council) through qualified support (most states/territories and organisations) to expressions of serious concern about some/many aspects of the statement (New South Wales, South Australia).

Most of the concerns expressed can be dealt with relatively expeditiously by the writers, either because the concerns are based on a misreading of the statement or because the concerns are about issues outside the brief.

This report covers the major issues identified and proposes recommendations to deal with each issue.

Response

The great majority of respondents provided an open response rather than a response based on the structured questionnaire.

Responses were of three kinds: state and territory; state and national organisations; and individual responses.

The responses were analysed on the basis of the consolidated state and territory responses. From this, broad trends and issues emerged, as well as considerable detail of a specific kind. National and state organisational responses were then analysed and matched with the first group. Individual responses were then treated similarly.

The analysis led to the identification of issues as outlined in the report. In deciding what to include or exclude, the following criteria were adopted:

1. Include issues about which there appeared broad agreement.
2. Include issues about which a state/territory/national or organisation felt strongly even though there may have been conflicting advice from other sources.
3. Include issues which the writers agreed were valuable suggestions for improvement.
4. Exclude suggestions which, upon a careful reading of the statement, could not be upheld.

5. Exclude minor issues raised by a small minority of respondents where such suggestions were strongly rejected by a large majority.
6. Exclude suggestions which addressed matters outside the brief.

Following receipt of responses from NSW and SA it was agreed that meetings should be held between the learning area manager and writers and the state representatives. In both cases the issues raised were resolved.

Issues

1. The most obvious and serious concern centred on the strands and components. Two specific issues were raised: the use of art forms as strands was questioned (SA and WA); and the name given to the components was widely seen to be problematic, especially "transforming" and "aesthetics and criticism". Responses on this issue were contradictory. Some responses also suggested that the components could be reduced by combining criticism and history.

As the profile is currently being validated, trialled, and consulted upon CURASS need not reach a decision at this stage on the names of the components.

The use of art forms as strands for the statement was generally supported, very strongly so from some quarters. A meeting between the writers and the South Australian reference group has suggested a compromise, namely, that the statement could retain the current strands providing the statement recognises that the art forms have a strong relationship, that the arts can be conceptualised and categorised in a variety of ways, for example, the notion of a multi arts approach, and that the present strand structure need not be regarded as consisting of fixed entities but that it can be seen to be open to opportunities for new art forms to emerge and to be added.

Recommendations

- That the current art forms remain the basis of the statement strands but that the writers amend the statement so that it recognises more emphatically the interconnectedness of the strands as well as possibilities for other structures.
 - That the names of the components be reviewed following profile consultation.
2. A number of states and territories, particularly SA and NT raised concerns about the place of craft in the statement. Discussions with the SA reference group resolved that an acceptable resolution would be to retain the existing five strands but emphasis more clearly how craft fits into this learning area.

Recommendation

- That the writers ensure that craft is clearly identified as having a place in the arts.

3. The place of design in the visual arts and design strand has been questioned with respondents suggesting that design should be a separate strand and others suggesting it should be part of each of the strands. There is considerable support for dropping the word design from the strands.

Recommendations

- That the strand be named visual art and that it be defined as having three elements, namely art, craft and design.
 - That the writers ensure that design is appropriately emphasised throughout the strands.
4. Considerable attention was paid to the statement's language, style and terminology. While comments were often contradictory and, in some cases displayed misunderstandings, there is general agreement that the statement will be improved by careful editing for simplicity, clarity and consistency.

Recommendation

- That the writers use the services of an editor to improve the statements.
5. A number of states/territories asked that a glossary be included in the statement. This is not considered to be necessary if the writers explain and define specialist words in the text.

Recommendation

- That writers provide brief definition and explanation of terms such as "media", "aesthetics", "transforming".
6. The structure of the document received some unfavourable attention. Respondents identified repetition, complexity of structure, and inaccessibility on issues.

Recommendation

- That the writers
 - include an introduction which outlines the basic structure of the content
 - identify the strands very early in the statement
 - combine section 3.4 (Ways of participating in the arts) and section 7.0 (the arts components).
 - elaborate the bands under each strand
 - incorporate the comments on learning process at school, currently in the individual strand comments (eg. page 15), under 3.5 (The Arts in Schools)

7. The interlocking circles or Venn diagram on page 13 was universally disliked. Some respondents provided options but these are regarded by the writers as equally unsuitable.

Recommendation

- That the diagram be removed.

8. Of all the strands, the music strand was seen to have the most serious deficiencies, particularly regarding its somewhat outdated approach to the learning of music. The Australian Society for Music Education (ASME) has indicated its willingness to rework the statement in detail and the arts writers are happy to accept this offer.

Recommendation

- That the writers assisted by ASME undertake further work in the music strand to emphasise more specifically the need for active learning and current practice in music education.

9. A number of respondents highlighted the fact that the four components were not necessarily of equal significance in arts education and that their relative importance can change depending on the bands. It should be noted that the profile addresses these issues.

Recommendation

- That the writers include a reference in the statement similar to that in the profile, indicating that the four components are not presented as necessarily having equal weighting.

10. A number of respondents indicated that the statement needed to be more inclusive of Australia's cultural diversity.

Recommendations

- That the writers include the useful suggestions contained in the response from the Office of Multicultural Affairs to acknowledge cultural inclusivity more fully.
- That the writers include a separate paragraph under Section 4.0 (cross curriculum perspectives) emphasising a multicultural focus in the arts.
- That the writers recognise more fully the importance in aboriginal art of passing on knowledge and affirming identity.

11. Although the statement draws attention to the links between arts education and careers in the arts industry, some responses suggested that this should be strengthened.

Recommendation

- That the writers incorporate relevant suggestions from Arts Training Australia concerning the links between arts educational and the arts industry.

12. The Arts writers have identified possible overlap with English and Technology regarding media and design.

Recommendation

- That the arts writers liaise with the learning area managers of English and Technology in order to establish commonalities wherever possible especially regarding the definition of media and design.

13. Some responses raised concerns about the statement's "philosophic base" and its "future orientation". The writers believe that the statement is based on current and widely accepted arts education theory and that the document is sufficiently open to allow for and encourage future developments in the area. The writers firmly reject the view that the statement reflects a static view of arts education. In any case, none of the respondents provided any useful suggestions as to how the document could be written to be more forward looking.

Recommendation

- That the writers seek to make more explicit the statement's underlying theory of arts education.

14. A number of suggestions concerning gender issues have been made by the gender consultant to the arts writers. WA has also expressed concern about the level of participation of boys in the area.

Recommendation

- That the key writers discuss the gender related issues in detail with the consultant and amend the statement accordingly.

15. Very useful suggestions were received from all states, territories and organisations concerning such things as early childhood needs, the need to emphasise more strongly the role of audience in the arts, importance of spirituality in the arts, and the need to emphasise personal expression as well as cognitive skills.

Recommendation

- The writers ensure that the detailed improvements as suggested by respondents be incorporated in the revised statement.

16. NADE (National Association for Drama in Education) has responded in detail to the statement by providing a rewritten drama strand.

Recommendation

- That the key writers decide on which sections of the NADE response can be used to incorporate/replace existing text, eg. the NADE definition of drama.

NATIONAL PROFESSIONAL DEVELOPMENT PROGRAM
PRELIMINARY ARTS EDUCATION SURVEY

Name:
School: State:

1. Are you aware of the content of the following documents?

National Arts Statement	YES	NO
National Arts Profiles	YES	NO
Key Competencies	YES	NO

2. It is understood that the National Arts Profile will be adapted to suit your state curriculum. What professional development do you need to be able to teach the new curriculum effectively?

.....
.....
.....
.....
.....
.....

3. In your school or local region, what problems or challenges need to be addressed in teaching the arts?

.....
.....
.....
.....
.....
.....

4. What additional resources will you require in order to teach in the following arts areas? (These resources may include space, equipment, materials, staffing, texts, videos, etc., collaboration with practising artists.)

Music:

.....

.....

.....

.....

.....

.....

Collaborative arts programs:

.....

.....

.....

.....

.....

.....

Thank you for completing this questionnaire. Please return it as soon as possible to *your State Chapter of ASME* at the following addresses:

ACT: PO Box 332, Jamieson Centre, ACT 2614

NSW: c/o School of Music & Music Education, University of New South Wales,
PO Box 1, Kensington, NSW 2033

NT: PO Box 41611, Casuarina, NT 0811

Qld: PO Box 74, 50 Albert Street, Brisbane, Qld 4002

SA: c/o Ms J. Rosevear, 5 Lucerne Grove, Findon, SA 5023

Tas: c/o Ms H. Lee, 25 Benjafield Terrace, Mt. Stuart, Tas 7000


Vic: PO Box 16, East Melbourne, Vic. 3002

WA: PO Box 872, Nedlands, WA 6009

Meeting held at 25 Benjafield Terrace Mt Stuart 4 pm

Present : Esther Devadson, Chris Gora, Una Harbinson,
Peter Eddleston, Helen Lee, Gerard Van De Geer,
Anna Viney.

Discussion

- 
- 1 : Many present knew nothing about the National Curriculum, so a brief overview (based on Mike Poate's article in The Teacher) was given.
General dissatisfaction with the lack of consultation with classroom teachers.
 - 2 : 4 National Curriculum strands (Transforming, Presenting, Arts Criticism and Aesthetics, and Past and Present contexts) discussed and felt to be unsuitable for Music *as they do not encompass what teachers, students and parents see as being Music Education.*
 - 3 : Frameworks K - 12 recently published (this week) use 5 capabilities :
Personal Linguistic Rational Creative Kinaesthetic
General satisfaction with these 5 capabilities
 - 4 : Agreement that we would be happy with the retention of the 3 present areas of Music Curriculum : Composing Performing Listening
 - 5 : We defined what we meant by these 3 areas (*see next page*)
 - 6 : Decision made to reconvene on Monday 7th June 9.30 - 3.00 at same venue

Purpose
To collaborate in writing sets of pointers for levels 1 - 8 in these 3 areas.
Pointers to reflect what is achievable and desirable in our experience

in the music classroom with a specialist music teacher

in instrumental groups with a specialist instrumental teacher
 - 7 : Someone thought they had read in Frameworks that further detailed documents were to be published.
Helen to contact Frank Bansel to discuss this.

Vocalising

Playing an instrument

Moving

Creating / Composing

Inventing new musical ideas

Organising new musical ideas

Arranging

... recreating other people's musical ideas

Improvising

... responding to text, poem, story, sound sequence

Making musical instruments

Listening

Discrimination

Focussing

Identifying

... basic elements and changes between them : *rhythm*
high low fast slow loud soft *beat*

```
... sound sources
    instruments, voices
    instrumentation, orchestration, groups
    timbre
```

```
... phrasing
      same and different, sections, repetition,
      formal structure
```

... texture
layering of parts

```
... style, genre
        historical context
```

... interpretation

```
... aural skills
    vocal reproduction
    instrumental reproduction
    notational reproduction
```

MUSIC

SUGGESTED ACTIVITIES / POINTERS

for Levels 1-8 (Bands A-B)

Compiled by nine Music Teachers in June holidays, 1993

National Curriculum

The teachers were all either Primary, Secondary or College Music Specialists.

Teachers discussed only those age ranges they were currently teaching.

These lists contain activities teachers consider appropriate, desirable and possible under present time and resource allocations for these levels.

NATIONAL CURRICULUM - LEVEL 1 - Approx K/Prep/1 - POINTERS - BAND A

PERFORMING	CREATING	LISTENING
- Sing alone	- Explore change in the voice to create different moods, e.g. sunrise on spooky swamp.	- Recognise aurally and describe obvious sound characteristics, i.e. ascending/descending, beat, pitch; long/short sounds; tempo changes; loud/soft sounds; simple changes in texture.
- Sing with group	- Use the sound of an instrument to illustrate texts or mood, to support a dance, story, poem or picture.	- Identify different instrumental sounds from their experience.
- Saying rhymes alone	- Improvise vocal movement responses in song, story or rhyme.	- Identify mood in music, i.e. lullaby, march.
- Saying rhymes in groups	- Devising free instrumental accompaniment to songs, recorded music, etc.	- Describe when a song or instrumental work would most appropriately be performed, with broad references to historical and cultural attributes.
- Imitate patterns in call and response format		
- Use actions, e.g. body percussion, patsch, clap to keep beat		
- Using actions/movement to interpret texts		
- Play an instrument (unpitched percussion) within a class ensemble and alone		
- Build a repertoire of songs, rhymes, singing games, chants which will develop skills in singing, speaking, language, gross/fine motor movements, maths, co-operation, social studies, cultural awareness (i.e. personal, linguistic, rational, creative, kinaesthetic areas)		

NATIONAL CURRICULUM - LEVEL 2 - Approx Grades 2/3/4 - POINTERS - BAND A

PERFORMING	CREATING	LISTENING
- Sing alone	- Select and organise vocal and/or instrumental sounds to illustrate texts or mood, to support a dance, story, poem or picture	Describe and discuss the prominent musical characteristics of music, both past and present, and from differing cultures, by being able to:
- Sing with group	- To incorporate basic music elements of pitch, dynamics and duration, temp in creative work	- Recognise aurally and describe obvious musical features as outlined in Level I PLUS elementary structure, e.g. repeated phrases, sections, rhythmic and melodic patterns
- Say rhymes/chants alone, say rhymes/chants in groups	- Writing scores with invented signs and symbols and working towards an understanding of conventional notation	- Identify different instrumental sounds from their experience (include orchestra and rock band instruments)
- Imitate rhythmic/melodic phrases in call and response format	- Introduce pentatonic scale for improvisations	- Identify mood in music and discuss personal preferences
- Use actions and ostinato patterns as accompaniment and to keep beat	- Create a simple dance/movement sequence in response to clear melodic structure	- Show an awareness of major/minor tonality
- Using actions/movement to interpret texts	- Creating movement in response to a theme (musical or non musical)	
- Play pitched and/or unpitched percussion within class ensemble and alone	- Improvise a vocal or instrumental pattern such as a simple ostinato to accompany a movement, song, poem, game or instrumental piece	
- Work as member of small group to prepare and perform their own ideas and/or interpretation for other children		
- Build a repertoire of songs, rhymes, singing games, chants which will develop skills in singing, speaking, language, gross/fine motor movements, maths, co-operation, social studies, cultural awareness (i.e. personal, linguistic, rational, creative, kinaesthetic areas)		
- Introduction to simple graphic notation		
- Introduction to conventional notation for beginning instrumentalists (i.e. recorder, strings, wind)		

NATIONAL CURRICULUM - LEVEL 3 - POINTERS - BAND B

PERFORMING	CREATING	LISTENING
<ul style="list-style-type: none"> - Use the voice (speaking or singing) either solo or as part of a class ensemble with a degree of accuracy in pitch, rhythm, dynamics, phrasing and diction. Experiment with style and presentation 	<ul style="list-style-type: none"> - Select and combine sounds to structure a short descriptive piece of music, e.g. bushscape 	<ul style="list-style-type: none"> - Demonstrate enjoyment in listening to music and recognition of emotional content
<ul style="list-style-type: none"> - Participate as an originator and imitator using simple phrases in call and response activities 	<ul style="list-style-type: none"> - Compose ostinato accompaniments for known songs and instrumental works using either non-pitched percussion instruments or pentatonic scales 	<ul style="list-style-type: none"> - Describe the features that help shape and bring about change in a work, e.g. repetition, form, changes in dynamics and texture
<ul style="list-style-type: none"> - Work as a member of a class ensemble to prepare and present performances of their own works and the works of others to an identified audience 	<ul style="list-style-type: none"> - Explore and experiment with vocal sounds and use appropriately 	<ul style="list-style-type: none"> - Talk about the musical characteristics and earlier levels of songs and instrumental works they are performing and associate some of these characteristics with a particular culture
<ul style="list-style-type: none"> - Demonstrate an awareness of the principles of musical notation 	<ul style="list-style-type: none"> - Produce and exercise some control over sounds made with instruments available in the classroom 	<ul style="list-style-type: none"> - Create physical movements to reflect a significant musical feature of a work either heard or performed, e.g. movement canon
<ul style="list-style-type: none"> - Use classroom instruments correctly to accompany performance (either sung or spoken) or as an instrumental performance with a class ensemble 	<ul style="list-style-type: none"> - Use and interpret signs and symbols (i.e. graphic and standard notation) representing characteristics of sounds such as pitch, duration and dynamics 	<ul style="list-style-type: none"> - Listen to the work of a variety of composers including contemporary Australians
<ul style="list-style-type: none"> - Demonstrate an awareness of the variety of styles in music by physical or musical response 	<ul style="list-style-type: none"> - Use own created music or movement as a response to outside stimuli or their own emotions and experiences 	
<ul style="list-style-type: none"> - Participate in choreographed dance and movement sequences 	<ul style="list-style-type: none"> - Use other creative media to respond to music 	

NATIONAL CURRICULUM - LEVEL 4 - POINTERS - BAND B

PERFORMING	CREATING	LISTENING
<ul style="list-style-type: none"> - Perform either as soloist or as part of a class ensemble, making use of voice/movement and class instruments in different styles with accuracy especially in the areas of pitch, rhythm, dynamics and phrasing 	<ul style="list-style-type: none"> - Compose and improvise short instrumental or vocal musical works, exploring different aspects of tonality, texture and form 	<ul style="list-style-type: none"> - Aurally identify and describe the works and/or performances of musicians and describe the musical features of those works, i.e. rhythmic and melodic patterns, tempo, instrumental timbre, dynamics, texture and formal structure
<ul style="list-style-type: none"> - Imitate and initiate musical phrases in a call and response format 	<ul style="list-style-type: none"> - Create instrumental or vocal works for a specific purpose, e.g. a musical background to a short story 	<ul style="list-style-type: none"> - Talk about the way the voice is used in music from different social and cultural groups
<ul style="list-style-type: none"> - Improvise answering phrases using a given tonality or set of pitched sounds 	<ul style="list-style-type: none"> - Add rhythmic accompaniment to known songs, instrumental or dances 	<ul style="list-style-type: none"> - Describe the role of music in society, e.g. celebrations, festivals, LOTE studies if and where appropriate
<ul style="list-style-type: none"> - Work as a member of a class ensemble to prepare and present performances of their own works and the works of others to different types of audiences such as their class, other grades, teachers, parents 	<ul style="list-style-type: none"> - Explore the many ways in which sound may be produced on a variety of sound sources, e.g. conventional instruments and environmental objects 	<ul style="list-style-type: none"> - Listen to music composed for a specific purpose such as cartoon/TV advertisement and describe how the musical elements were used to create the desired mood/tension/feeling
<ul style="list-style-type: none"> - Interpret musical notation within a range of pitch, rhythm and dynamics and prepare works for performance with guidance in the area of stylistic interpretation 	<ul style="list-style-type: none"> - Use graphic and conventional notation to record their own musical compositions and those of others 	<ul style="list-style-type: none"> - Explain to others how they produced a composition, giving reasons for choices made concerning the musical elements such as tempo, instrumentation, dynamic range, form and changes made during the developmental process
<ul style="list-style-type: none"> - Investigate other forms of musical (notational) communication 	<ul style="list-style-type: none"> - Add more structure to creative movement, e.g. by using bodies in a more complex way 	<ul style="list-style-type: none"> - Apply criteria either given by the teacher or agreed to by the class to clarify their responses to musical experiences
<ul style="list-style-type: none"> - Participate in choreographed dance and movement sequences 		<ul style="list-style-type: none"> - Discuss the individual differences and similarities between class members' performances of a prepared work positively and their reactions to musical events
		<ul style="list-style-type: none"> - To aurally identify simple rhythmic/melodic patterns either physically, or with instruments or identified as written notation

SUMMARY OF SURVEY FINDINGS

1. The majority of music teachers (77.3%) are female; 16/22 (72.7%) music teachers are aged 36 years and over.
2. The majority of music teachers (77.3%) are specialist trained teachers with both school teaching and music teaching qualifications. The percentage of untrained teachers is very low.
3. The majority of music teachers (68.2%) are part-time; 31.8% are temporary employees.
4. Teaching time ranges from 2 hours per week to full time.
5. The majority of music teachers (63.6%) are teaching in one school only; 36.4% have 2 or more schools.
6. Only one teacher has 4 schools.
7. 27.3% of music teachers are funded to some extent by their school. The majority of schools funding music teachers (3 out of 5) are suburban.
8. While the majority of schools funding music teachers are category 3 (low) socio-economic status, small schools of category 1 (high) socio-economic status are also funding music teachers.
9. The majority of music teachers (63.6%) believe the staffing allocation for music to be a joint decision between the principal and staff.
10. The majority of music teachers (63.6%) were not involved in the staffing allocation decision in any way. Timetabling decisions are however largely made by the music teacher (18/21 or 85.7%).

11. The majority of music teachers (56.3%) do not teach all the classes in their school(s). This represents 44.8% of the survey schools. The majority of schools where not all classes are taught are suburban (69.2%)
12. 27.3% of music teachers indicated that they teach class music programs only, i.e. they do not have any instrumental or choral programs.
13. The majority of music teachers (57.1%) do not teach kinder. The non-teaching of kindergarten is not significantly linked to socio-economic status of the school but is more strongly associated with larger sized schools.
14. Lesson times in order of most common:
40-50 minutes
30-39 minutes
less than 30 minutes
greater than 50 minutes
15. The majority of kinder and prep - grade 2 classes receive 30-39 minutes of teaching per week.
16. The majority of 3-4 and 5-6 grades receive 40 - 50 minutes of teaching per week.
17. 26.7% of teachers indicated that class music times are inadequate. 75% of these teachers are at larger sized suburban schools. Teachers' perceptions of adequate class teaching time are linked to both low/medium socio-economic status and rural schools.
18. All respondents indicated that instrumental programs are optional.
19. As well as bands and mixed ensembles eight different instruments are taught by specialists in primary schools, the most popular being recorder and guitar (63.6% of music teachers).

20. The majority of instrumental programs are for children from grades 3-6 (79%); only 21.1% of instrumental programs include children from prep to grade 2.
21. While sizes of instrumental groups range from 1 - 70 students, most small groups have 4-6 students and most large groups have 11-15 students.
22. The average total instrumental teaching time is 1 hour 49 minutes per week. The majority of schools that have below average instrumental teaching times are those with category 3 (low) socio-economic status. There were no significant links between instrumental teaching time and school size.
23. 37.5% of teachers indicated instrumental teaching time to be inadequate. The majority of these (5/9 or 55.6%) are from rural schools of category 3 (low) socio-economic status, and suburban/urban schools of category 2 (medium) socio-economic status.
24. The majority of choral programs are optional.
25. The majority of choral programs are for children from grades 3-6 (62.5%).
26. While choir sizes range from 10 - 120 students the average size choir is 41.
27. The total average teaching time for choir is 50 minutes.
28. 41.67% of teachers indicated choir teaching time as inadequate; 80% of these teachers are from suburban schools of category 1 and 2 (high/medium) socio-economic status.
29. The majority of respondents (66.7%) who have below average choir teaching times are from category 3 and 2 schools (low/medium) socio-economic status.

30. 33.3% of teachers experienced a change in teaching hours for 1994.
31. While 55.2% of teachers were happy with program continuity, 13.8% indicated they dissatisfied with continuity; 31.0% indicated they were not sure.
32. 45% of teachers recorded programs effected by cutbacks. All of these teachers were at suburban and urban schools.
- 33 . The most common (47.1%) effects were the discontinuation of, and reduced times for, instrumental programs. Timetable changes (e.g music fortnightly or every 3 weeks) and reduced class times for upper primary were also commonly mentioned, followed by insufficient time for the inclusion of kinder in music programs.
34. Resources were regarded as adequate in 35.5% of schools, good in 25.8% of schools and excellent in 25.8%. The remaining 12.9% of schools that were regarded as having inadequate resources were in rural areas in 3 of the 4 cases.
35. Additional music programs were indicated in 84.4% of responses. Itinerant music staff conduct string/brass/wind programs that represent 41.7% of all other music programs in the school. Class teachers and other staff conduct 33.3% of other music programs and private teachers conduct the remaining 25%. There was only one instance reported of programs being conducted by parents.
36. 90% of rural school do not have itinerant instrumental teachers. The presence of these programs is strongly linked with both

- socio-economic status of schools (high/medium) and school size (larger).
37. The presence of private music programs is related to schools of high/medium socio-economic status and also to smaller sized schools. More highly developed private programs are to be found in 2 schools of high/medium socio-economic status (suburban/urban locations).
 38. 60% of rural schools have programs conducted by class teachers or other staff. The presence of music programs by class teachers and other staff is very significant (76.9%) in category 3 and 2 schools (low/medium socio-economic status) and also linked, though not to the same extent, with larger sized schools.
 39. Suburban and urban schools of category 1 and 2 SES (high and medium socio-economic) status were the only schools to have cyclical programs or related arts programs.
 40. The average specialist music staffing (including itinerant) for the survey schools is 4.3% of total school staffing. 70% of rural schools are below the average percentage of music staffing. The majority of schools with music staffing below the average of 4.3% of total school staffing are category 3 schools (low socio-economic status).
 41. The majority of schools with enrolments over 300 (62.5%) and enrolments < 200 have music staffing higher than the average.
 42. 90.9% of teachers indicated they had been involved in extra-curricular activities. While the number of activities for each teacher ranged from 2 to 9, the average number was 5.9.

43. While there were no reports of extra-curricular activities taking more than half of available teaching time, 63.1% of teachers reported these activities taking from 10 - 50% of teaching time and 36.8% reported them taking less than 10% of time.
44. The most frequently mentioned aspects regarded as being the most effective of any music program were instrumental and choral programs. Creativity was the most frequent example of the least effective aspects of a music program.
45. While only 22.7% of teachers claimed that their programs were not equally balanced between the three aspects of performing, listening and creating, 40.9% indicated one aspect that was given more or less emphasis than the others.
46. Time restraints were the most common reason given for lack of balance within programs.
47. The most frequently mentioned features of an ideal program were more time, more money and smaller classes.
48. In terms of familiarity, the *Tasmanian K-12 Framework* was slightly better known (86.4%) than either the *National Statement* (77.3%) or *Music in the Classroom* (77.3%). However, more respondents (33.4%) claimed to be very familiar with *Music in the Classroom* than with the *K-12 Framework* (18.2%) or with the *National Statement* (22.7%).
49. 27.3% of respondents claimed none of the documents had any influence on their programs. 59.1% of teachers claimed that the documents had a little influence and 13.6% claimed the documents had a large influence.

50. 56.3% of respondents named the document that had the most influence, the K-12 Framework being marginally the most influential.
51. Only 18.2% of music teachers indicated that current resourcing is sufficient to achieve the student outcomes as outlined in the National Statement.
52. Teachers suggestions for improving the provision of music education centred around a number of themes:
- physical resources
 - class teachers' attitudes to non-contact time
 - involvement of the class teacher in the music lessons and/or in music activities in the classroom
 - education of non-music staff
 - recognition of professional development for music teachers
 - the critical nature of time provision -
 - all schools should have instrumental programs
 - flexibility in timetabling
 - privatisation of instrumental programs
 - staffing of music teachers
 - the necessity for music teachers to be skilled musicians